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THE
ABHIJÑĀNA - ŚĀKUNTALA
OF
KĀLIDĀSA

(Third Edition Revised)

*Edited with an Introduction, a complete Translation into English, a
Summary and Critical Appraisal, Act by Act, Notes (Grammatical,
mythological, explanatory and critical) and Appendices*

By

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Publishers

THE POPULAR BOOK STORE

New & Secondhand Booksellers

Tower Road

SURAT

[Rs 8-8-0]

[1946]

From Pages 1 to 60 Printed by Vithaldas Kikabhai
at the 'SUNDER' Printing Press, Kanpith-Surat
and
Published by Mr N K GANDHI
Proprietor
The Popular Book Store, Surat

Preface to Third Edition

THE Second Edition of the *Abhijñāna-Sākuntala*, edited by me, had been out of stock for the last year and a half. Owing to the difficulty of obtaining publication-quota I could not bring out the Third Edition during this period. I am therefore thankful to Mr. N. K. Gandhi, the enterprising Proprietor of 'The Popular Book Store', Surat, for having undertaken the publication of the Third Edition this year. Students, who have been so persistently demanding this Third Edition, have also to offer their thanks to Mr. Gandhi.

Owing to the enormous increase in the price of paper and the cost of printing my publisher has found it absolutely necessary to enhance the price of this book. It is hoped the present price will not be found unreasonable, when it is remembered that the book runs over nearly 600 pages.

My best thanks are due to Professor J. T. Parikh of M. T. B. College, Surat, for his kindness in going over the proofs and issuing the imprimatur of the Text and Translation. But for his timely help it would not have been possible for my publisher to bring out this edition.

Siddharth College of
Arts and Science,
Queen's Road,
Bombay
28th June 1946

A. B. Gajendragadkar

CHARACTERS IN THE DRAMA

MALES

दुर्यन्त—The Hero, King of Hastinapura

माघव्य-(विदूषक)—His Vidusaka or Jester

नर्यदमन (भरत)—His son

सोनरान—His Purohita or Domestic Chaplain

सूत—His charioteer

घानायन—His Chamberlain

रेवतरु—His door-keeper

धृतालिङ्गौ—His hards

ध्याल—His Chief of the city police

सूचक, जानुक—Two of his city-constables

करमक—The Queen-Mother's messenger to him

मातलि—India's charioteer, who takes him to
heaven and brings him back

काश्यप (कृष्व)—Chief of the hermits, foster-father of
Sakuntala

गार्ङ्गिरव, } —His pupils, who accompany Sakuntala to
शारङ्गत } Dusyanta's capital

ब्रह्मानस,—His pupil, who prevents the deer being
killed and invites the king to visit the
hermitage

गौतम } —His pupils, who bring ornaments from trees for
नारद } Sakuntala

शिष्य—His pupil, figuring in the Viskambhaka to Act III

शिष्य—His pupil, with whose entrance Act IV begins

मारीच (कश्यप)—Divine sage father of gods and demons.

गालव—His pupil, who is sent through the air to acquaint
Kasyapa with the happy news of Sakuntala's
reunion with Dusyanta

सूत्रधार—The Manager of the play

FEMALES

शक्र-तनू—The Heroine daughter of Visvāmitra and the celestial nymph Menaka and foster daughter of Kāśyapa

अनसूया प्रियवदा—Her two girlfriends

सानुमती—Her Apsaras friend

गौतमी—The elderly matron at her father's hermitage

परभृतिना मधुकरिका The keepers of King Dasyanta's garden

चतुरिका The king's maid

ययना—The king's forest attendants

प्रतिहारि—The king's doorkeeper

अदिनि—Wife of Muni and mother of gods and demons

नर्मि—Wife of the Śatrudhva

CHARACTERS MENTIONED

टुर्वासस्, इन्द्र, जयन्त, कोशिर, मेनका, नागद मित्रायसु, पिशुना

INTRODUCTION

I THE SOURCE OF THE ABHIJÑĀNA-ŚAKUNTALĀ
AND THE CHANGES INTRODUCED THEREIN
BY THE POET

Sanskrit poets have never distinguished themselves for originality in the invention of the plots of their plays. It is true there are some plays whose plots are the creations of the dramatists' brains, but generally they draw upon, for their plots, the two great epics, the *Mahābhārata* and the *Rāmāyaṇa*, and such treasures of folklore as the *Bṛhatkathā* of Guṇādhara now available in the form of Somadeva's *Kathāsarit-sāgara*, or Kṣemendra's *Bṛhatkathāmañjarī*. Kālidāsa, Śiṣhaṇa, Bhavabhūta, Bhāta Nārāyaṇa, Viśakhadatta and others have all had previous authors under contribution for their plots. This however does not detract from their superb dramatic genius; for in the case of a dramatist the plot is not of primary importance. His skill lies in the way in which he builds his edifice on the foundation of the plot. Even the greatest dramatist of the world, Shakespeare, did not care to invent the plots of his plays, but contented himself with selecting, for the exercise of his masterly art, stories, which already were well-known in his days and which sometimes were even dramatised before him. The selection of a theme already known to the public has certain advantages. It makes a powerful appeal to the audience and especially to the less educated portion thereof, which generally does not like to follow the dramatist in his altogether new plot, but is glad to witness familiar characters move and speak in new situations which the poet's ingenuity has created.

(1) As a source of inspiration to poets the following description of the *Mahābhārata* occurs in the *Ādiparvaṇ* of that epic itself—

सर्वेषां कविमुख्यानामुपजीव्यो भविष्यति ।

पर्यन्तं इव भूतानामक्षयो भारतद्रुमः ॥ 193

अनाश्रित्येदमाख्यानं कथां भुवि न विद्यते ।

आहारमनवाश्रित्य गरीरस्थेव धारणम् ॥ 2388

इदं कविबैरैः सर्वैराख्यानमुपजीव्यते ।

उदरप्रेषुभिर्भृत्यैरभिजात इवैश्वरः ॥ 20389

for them. The magic effect of the dramatist's art is more prominently brought to the notice of the spectators when it is practised on characters already familiar to them than when a new plot is invented. For in the latter case the audience is more likely to be captured by the novelty of the story and less prone to focus its attention on the poet's skill in handling it and the effect intended to be produced by contrast between the previous dry narrative and the subsequent dramatic metamorphosis effected by the artist's genius is also lost. These reasons which probably weighed with Shakespeare in the construction of his plays, because he had to deal with more or less uneducated audiences also influenced the Sanskrit dramatists in the selection of their plots. Our poets were perhaps further induced to dramatise the lives of Puranic deities, or deified personages of antiquity, or national heroes by the consideration that the singing of the deeds of such men and women would lead to the acquisition of some religious merit. Such plays were again expected to attract large audiences for the dramatist. Indeed, the question as to why many poets chose the life of Rama for their work suggested itself to one dramatist and he answered it by saying that the whole career of the Ikṣvāku prince was eminently fitted for the exercise of poets' genius and skill, being in fact the result of their former good deeds.²

† The story of Daśyanta and Śakuntalā occurs in the Mahabharata.³ In order to understand properly the changes that Kalidāsa has effected in the original story and to realise how important they are from the dramatic point of view, it is necessary that we should have a clear idea of how it runs in the Mahabharata. We, therefore, propose to give here a brief outline of the same, quoting in our foot-notes important passages from the original.

(2) भट्ट — वक्षो सद्धवविचार्यसाधरणो खलु इमं नात्मिकीया सुमाधितनीवी ।

सूयधार — मारिय किमुच्यते

अपि कथमद्यै रक्षोराजस्तनाप जगन्नुमीम्

अपि कथमभूदिश्वकृष्ण कुले गदहृदयज ।

अपि कथमद्यै दिव्या वाच स्वतः प्रवकाशिने

सुचारितपरीषद् सर्वं प्रकथयिष्याम्यम् ॥ 7 सुरारि's अनर्पणध्व i, also

vide प्रसन्नराजः । 12

3 Vide आदिपर्व शकुन्तलोपाख्यान अध्यायः 89-100

Dusyanta of the Paurava race once went out on a hunting expedition, accompanied by a large army. Having enjoyed the same of his heart's content, he became exhausted and came to the penance-grove of Kāśyapa in pursuit of some wild deer. Stationing his army at the entrance of the grove he removed his royal bridges and entered it in company with his ministers and Parohita, but to the hermitage proper he went alone, leaving his ministers behind. Kāśyapa's beautiful daughter Śakuntalā welcomed him and told him that the sage had gone out for fetching fruit. Dusyanta asked her how she could be the daughter of Kāśyapa who was a celibate all his life, and Śakuntalā then informed him of the story of her birth as she had learnt it from Kāśyapa himself on the occasion of a similar question to him by another sage. The king had already been captured by the beauty of the celestial nymph's daughter and on learning her story he told her she was really a Princess, and without any farther ceremony asked her to be his wife. Śakuntalā pleaded the necessity of waiting till Kāśyapa's return, for she was solely dependent on his will. But Dusyanta induced her to contract a Gandharva matrimonial alliance on her own responsibility and the young girl consented to marry him on condition that her own son was to become Yuvarāja and succeed the king. Dusyanta readily

- (4) सामास्यो राजलिङ्गानि षोडशनीय नराधिपः ।
पुरोहितसहायश्च जगामाश्रममुत्तमम् ॥ १७ अ ११
ततो गच्छन् महाबाहुर्कोऽमास्यान् विष्टय्य तन ।
नापश्यन्भ्रमे तस्मिन् तमपि सशितत्रतम् । १ अ १२
- (5) गतः पिता मे भगवान् फलान्याहर्तुमाश्रमात् ।
मुहूर्तं सप्रतीक्षस्व द्रष्टान्येवमुपागतम् ॥ १३ अ १२
- (6) सुव्यक्तं राजपुत्री त्वं यथा कन्याणि भाषसे ।
भार्या मे भव शुश्रोणि ब्रूहि किं करवाणि ते ॥ १
- (7) फलाहारो गतो राजन् पिता मे इत आश्रमान् ।
मुहूर्तं सप्रतीक्षस्व स मा दुव्य प्रदास्यति । ५
पिता हि मे प्रभुर्निव्य देवत परम मम ॥
यस्मै मा दास्यति पिता स मे भर्ता भविष्यति ॥ ६
यदि वर्मपथस्त्वय यदि चात्मा प्रमुग्धम् ।
प्रदाने पोरबध्नेष्ट शृणु मे समय प्रभो ॥ ७
सत्यं मे प्रतिजानीहि यथा वदयाम्हा रद्द ।
मयि जायेत य पुत्रः स भवेत्तदनन्तरः ॥ ८
युवराजो महाराज सत्यमेतद् ब्रवीमि ते ।
यदेतदेव दुष्यन्त अस्तु मे सगमस्तथा ॥ ९ अ. ११

consented to this condition. The marriage was duly consummated and the king left the hermitage promising his newly-wedded wife to send an army to take her to his capital with appropriate pomp and magnificence. (But all along he trembled in his heart as to how Kasyapa would view his action.)

After a while the sage returned with his load of fruit. Śakuntalā in bashfulness could not go to him all at once. But being encouraged by his calm attitude she slowly disclosed to him everything that had happened. Kasyapa thereupon expressed his pleasure at the marriage and blessed her to the effect that she would obtain a son who would be a universal emperor, for the sage knew by his divine power that Śakuntalā was then pregnant.

Month after month passed and Śakuntalā anxiously waited for the king's emissaries to arrive. At the end of three years she gave birth to a son, who was hailed by a shower of flowers from the sky and whom Indra proclaimed to be future Cakravartin. The boy grew in Kauva's hermitage his jatakarma and other śamskaras being duly performed by the sage and Dasyanta dared not send for him as he was afraid of the sage's anger.³ Six more years elapsed. Śakuntalā's son grew too turbulent for the peaceful hermitage. He used to curb easily tigers, lions, bears and wolves and tie them to trees and play with them. Demons and goblins he killed by the mere stroke of his fist and gave delight to the ascetics of Kauva's hermitage, who appropriately named him Sarvadāmanā. Kasyapa now saw it was time for Sarvadāmanā to go to his father and assume the position of Yuvrajā. He informed his daughter and her son of his intention but both mother and son were unwilling to leave his hermitage and forgo the pleasure of serving his feet. Śakuntalā actually thought that her father was turning them out of the hermitage for her son's mischievous activities and upbraiding him for the same, she repeated her resolve not to

(b) कुमारो देवगर्भात् स तत्राद्यु व्यवर्धत ।

ऋषेर्मयाद्यु बुध्यन्त स्मरन्नेवाद्यसदा ॥ 20 अ 95

go to Dusyanta. (9) Kāśyapa told them it was not good for a woman to stay long at her father's house (10) and at last they were somehow induced to depart for the king's capital. The parting proved to be pathetic. As Sakuntalā begged forgiveness of her father for all those unconscious wrongs that she might have been guilty of, Kāśyapa hung his head down and could not utter a single word. Tears flowed from his eyes¹¹. Kāśyapa asked all the sages of his hermitage to accompany Sakuntalā to Dusyanta's capital, Pratisthāna, which was about sixteen miles away. At about midday the party reached Vandhamāna, as Pratisthāna was otherwise called, and was welcomed by a concourse of citizens who thought Indra's wife Paulomī herself had arrived with her son Jayanta. But some of the citizens ridiculed the lean, ill-dressed, red-eyed, red-natted barbarian-looking ascetics, who being disgusted with this, abandoned Sakuntalā and forthwith returned to the forest.

Sakuntalā was now left alone. Along with her son she slowly wended her way to the king's court. The citizens were surprised at her beauty and struck it Siradaman's resemblance to King Dusyanta. Presenting her self before the king she introduced her

(9) एकस्मि कुरुते पाप फले भुङ्क्ते महाजनः ।

मया निवारितो नित्यं न करोमि वचो मम ॥ 22

निःसृतान् कुञ्जरान् निरयं बाहुभ्यां सप्रमथ्य वे ।

वनं च लोडयन् नित्यं सिंहव्यग्रमभेदुर्गम् ॥ 23

एवविधानि चान्यानि कृत्वा वै पुरुषन्दन ।

रुपितो भगवास्तात तस्मादात्र विवासितो ॥ 24

नाहं गच्छामि दुष्यन्तं नास्मि पुत्रहितेषिणी ।

पादमूले वसिष्यामि महोदधौ वितान्मन ॥ 25 अ 96

(10) नारीया विरवासो हि बान्धवेषु न रोचते ।

कीर्तिवारिष्यधर्मस्तस्माज्जयत मा विरम् ॥ 35 अ 96

(11) शकुन्ताला च पितरमभिवाद्य कृताञ्जलि ।

प्रदर्शिणीकृत्य तदा पितरं वक्ष्यमनर्वात् ॥ 39

अज्ञानान्मे पितरं चेयि दुरुक्तं वापि बापुतम् ।

अकार्यं वाप्यनिष्टं वा क्षन्तुमर्हति तद्भवान् ॥ 40

एवमुक्तो पतशिरा मुनिर्नोवान् क्रुचन ।

मनुष्यमावान् रूपत्रोऽपि मुनिरुपपन्नवर्तयत् ॥ 41 अ 96

son to him and reminding him of their previous contract, demanded its fulfilment. Dasyanta had forgotten her in the midst of his enjoyments. But her sight put him in mind of his relation towards her and he was inwardly pleased to see her arrived in company with her son. He, however, purposely pretended ignorance¹² and refused to accept her and her son.

Sakuntala felt ashamed. She became as though senseless with grief. Her eyes grew red with anger. Her lips began to tremble and she seemed to burn the king with her sideglances. Yet she restrained her emotion and delivered to the king a long lecture on the importance of a wife and a son, on the value of truthfulness and the sanctity of solemn contracts. She deplored she had been abandoned by her parents in infancy and now by her husband. She was willing to return to the hermitage but requested the king to accept her son. When Dasyanta refused and charged her with being a liar and a low unchaste woman, Sakuntalā said he was not worthy of her and that she would go back to the hermitage. In the end she declared her faith that her son would become Cakravartin even without the king, for what Indra had proclaimed would not prove false. And she started with her son forthwith. A flame of fire, born of the anger, was visible over her head, but she restrained it in her body.

At this time a voice in the heavens was heard. It was the gods themselves who were speaking. They declared that Sakuntalā was Dasyanta's lawful wife and that Sarvadāman was their son. They advised the king to accept his chaste wife and son and sent down a shower of flowers. Dasyanta was joyed at heart. He got up from his throne and asked his ministers and Purohita to note the aerial voice. He had been told that Sarvadāman was his son, but had declined to accept him, because he feared that suspicions would

(12) तस्योभोमृक्त्वं वीरु चम्यसु भारत ।

शकुन्तल वपुः च मनस्यन्तरधीयत ॥ २८

स भारयन् मनस्येना मयुषा सत्विता तदा ।

तदोपपन्न मनसा विर वृक्षपता स ॥ २९

सोऽयं धृतरात्रि उद्विष्य तस्या राजा स्मरन्नपि ।

अमयीन्न स्मरामीति त्वया भद्रे समतामस ॥ ३० अ १७

he roused if he were to do so at the words of Śakuntalā alone 13 He then received the boy with all paternal affection and conciliated Sakuntalā by telling her that what he had done was meant to secure public sanction to their secret union and to vindicate her own character 14 Śakuntalā was made the Chief Queen and her son became the Yuvarāja The contract was thus fulfilled

The above is a brief, connected summary of the story as it occurs in the Sakuntalopākhyana of the Mahābhārata In the original the story runs over no less than 588 stanzas and is characterised by unnecessary, irrelevant description and long, tedious speeches and contradictions, improbabilities and even absurdities This is probably due to many interpolations having crept therein even since the days of Kālidāsa As one reads the original story, one hardly thinks it is capable of supplying the greatest of Sanskrit dramatists with the necessary plot for the most renowned of his works Yet the fact is there that into this dry unromantic skeleton Kālidāsa has breathed the life of romanticism and animation He has used this old bottle to contain the new wine of his genius Like the various man in the old story, he has changed this base metal into gold by the mere touch of his dramatic genius and art

Turning to the changes that Kālidāsa has introduced into this simple narrative, we find that the whole story has been so completely metamorphosed by the poet's magic genius that we meet with a distinct stamp of his individuality at every step The author of the Mahābhārata merely wanted to relate the incidents that had happened long ago and that had become matters of only historical interest

(13) अहमप्येवमेवेन जानामि सुतमात्मजम् ॥ 16

यद्यहं वचनादस्या गृहीयामिममात्मजम् ।

भवेद्वि शङ्का लोकस्य नैव शुद्धो भवेदयम् ॥ 17 अ. 100

(14) स्वा चैव भार्या वर्मजः पूजयामास वर्मतः ।

अप्रवीर्चय ता राजा सान्त्वपूर्वमिदं वच ॥ 21

लोकस्याय परोक्षस्तु सम्बन्धो नो पुराभवत् ।

कृता लोकममभावं सम्बन्धो वै पुन कृत ॥ 22

तस्मादेतन्मया तस्य तन्निमित्तं प्रभाषितम् ।

शङ्केतं वाय लोकोऽयं स्त्रीभावान्नवि संगतम् ॥ 23

तस्मादेतन्मया देवि त्वच्छुद्ध्यर्थं विचारितम् ॥ 24 अ. 100

Kālidāsa's aim was different. He wanted to create a drama which, depicting as it did human actions and human emotions, would hold us as it were the mirror up to nature and be of personal interest and appeal to all human souls. The simple story of the Mahābhārata was therefore, as it is, unsuited for his purpose. He had to overhaul it completely, create new situations and new characters and endow those that already figured in the narrative with altogether new features. It would thus be even then when Kālidāsa found in the Mahābhārata was just a simple unsophisticated story of a love-affair of a tropical monarch and all that which makes the drama so attractive and appealing has been supplied by him. The student who has the photo summary of the Mahābhārata story before him will be able to see for himself the various changes that Kālidāsa has made therein. We shall content ourselves by briefly referring to the most important.

The original story treated of only four characters, Duryanta Sakuntalā, their son Śrutadamanā and the sage Kāśyapa. For a dramatic action more characters than these four were surely necessary. Kālidāsa therefore created Amasya and Priyamvadā, the hero's two friends and confidantes, Śārngdamanā and Śrutadātā, Kāśyapa's two pupils that accompany Sakuntalā to Duryanta's palace Gantamī, the elderly mitron of Kāśyapa's hermitage and Mādhavya, the king's Veli-aka or jester. Minor characters such as the chasteer, the Prabhāsa, the doorkeeper, the Senapati, Karabhaṅga, Vāṭsyana and others were also invented. Acts vi and vii were entirely the creation of Kālidāsa's genius and had no basis in the original story. They were necessary in view of the curse of Duryanti, which was the most important of Kālidāsa's innovations, and the ultimate aim which the poet had in writing this drama viz the development of earthly love into heavenly love.

In the Mahābhārata Duryanta goes to Kuntī's grove accompanied by his army as well as his ministers and Parthiva. While he awaits the former at the entrance of the forest and waits to wait till he returns after paying his respects to the sage, the latter accompany him to the hermitage. Their presence is likely to be inconvenient for the further development of the story and hence the Mahābhārata represents the king as leaving them outside and

entering the hermitage alone. This looks so awkward. Kālidāsa skilfully represents Duṣyanta as having stayed away from his army. He does not make the ministers and the Purohita accompany the king on his hunting expedition. The way in which Kālidāsa's Duṣyanta is invited to visit the hermitage is also natural. In the drama his army naturally gets anxious about his safety when he has wandered far away and arrives at the hermitage in time to serve a useful purpose.

In the original Sakuntalā herself relates to the king the story of her birth. This may not be incompatible with the character of a plain, outspoken, forest-bred tāpavi. But Kālidāsa's Sakuntalā is an ideal gīṛvāthikanyā. With her sense of bashfulness and decorum she is not expected to disclose herself the account of her birth, especially the kind of birth she had (R). Kālidāsa, therefore, makes Anasūyā tell the story. While in the Mahābhārata Sakuntalā relates every circumstance connected with the incident, Kālidāsa's Anasūyā merely suggests the romantic character of the event and does not even go to the end of her account, but skilfully leaves Duṣyanta to conclude the rest for himself.

When Duṣyanta goes to the hermitage, Kṛṇva is according to the Mahābhārata out for collecting fruit. The king is attracted by Sakuntalā's beauty and in the most unceremonious way proposes to her. A long dialogue between the two follows and Sakuntalā at last consents to marry him. The marriage is duly consummated and Sakuntalā conceives. And all this happens within the short time that Kṛṇva is out collecting fruit and while Duṣyanta's ministers and Purohita are waiting outside the hermitage and his army at the entrance of the grove. This improbable, unnatural and to a certain extent absurd account is so skilfully improved by Kālidāsa. Such things were perhaps possible in the rough old times when civilization was unknown and people lived in more or less a state of nature. But advanced ideas of decorum and delicate tastes of civilised society demanded complete change in this crude narrative and Kālidāsa has effected it. His Kṛṇva is at this time gone on a long pilgrimage to Somatīrtha and is not likely to return for months together. His mission is to pacify Sakuntalā's adverse fate. By thus

sending Kāma out on a long journey, the poet not only leaves the lovers free to pursue their suit, but incidentally suggests that all is not well in Sakuntalā's destiny and arranges for the prolongation of the king's stay at the hermitage to protect the ascetics' sacrifices which are being disturbed by goblins in the absence of the Master Sage. The charming second scene of the first Act, where the young girls are watering the trees, their innocent jokes and delightful free talks, the incident of the bee-attack, the king's skilful introduction at a critical time and the whole of the second and the third Act are the creation of Kālidāsa. And all this is necessary for the gradual development of the love between Duṣyanta and Sakuntalā and to give it all a highly romantic colouring, no trace of which is found in the Mahābhārata.

When Kāma returns with his load of fruit, it is Sakuntalā herself, who, though at first bashful, informs him, according to the Mahābhārata, of what has transpired at the hermitage. In the drama Annasīya is much anxious how best to inform the sage of Sakuntalā's marriage and is happily relieved of her anxiety when she learns that an incorporeal voice has disclosed the fact to the sage when he entered the fire-assembly. To Kālidāsa the possibility of Sakuntalā herself revealing her alliance to the king does not simply strike at all. That would be highly incongruous with her sense of decorum and her maiden modesty. In the original Kāśyapa comes to know by his divine power, as soon as he returns, that Sakuntalā has conceived. But her marriage is not yet even a few hours old. This is surely a very great demand on our imagination and our credulity. In the drama the whole situation is managed in the most natural way. Duṣyanta stays at the hermitage for a few days. After a few months Kāśyapa returns. By that time Sakuntalā shows clear signs of pregnancy and there is no occasion for her father to exercise his divine power. Kālidāsa's Kāśyapa is perfectly human. He creates for him no necessity of using his divine vision. At least the audience does not know of any such occasion till the end of the seventh Act. The result is that the human interest in the play never flags.

In the Mahābhārata Sakuntalā is delivered of a son at the end of three years from her conception. This absurdity does

not occur in Kālidāsa. Kāśyapa again waits for six years more before he makes up his mind to send his daughter to her husband. In fact nine years elapse in the Mahābhārata between Śakuntalā's marriage with Dasyanta at the hermitage and her appearance with her son in the king's court. Though Kāśyapa knows that a woman's stay in her father's house for a long time is undesirable, it is not clear why he waits for so many years. Kālidāsa's Kāśyapa on the other hand displays remarkable worldly wisdom. He sends his daughter to her husband on the very day on which he comes to know of the marriage. The masterly sentiments that he expresses in the fourth Act are all Kālidāsa's own.

In the Mahābhārata while Dasyanta is captured by Śakuntalā's beauty and inspired with a passion for her, the girl is in no way moved. She coolly gives him a detailed account of her birth, asks him to wait till Kāśyapa's return and when Dasyanta presses for a Gāndhārī marriage, she definitely lays down her condition and agrees to marry him, if he accepts it. To her sentimentality is unknown and emotion appears to be a sealed book. Far from capturing our attention and demanding our admiration the Mahābhārata Śakuntalā impresses us as being too unemotional and prosaic for her sex. In the matter of her marriage feeling has little or no scope. It appears to her to be merely an ordinary business of the day on which she must enter with great circumspection. That is how she is able to dictate her terms. A fond loving girl cannot have done so. Except one or two indirect references to the contrary one may reasonably doubt whether she has any affection for Dasyanta at all. She is extremely unwilling to leave her father's hermitage and when the king declines to accept her, she is ready to walk straight back to the penance-grove. Her only concern is for her boy, who however, she sturdily believes will be a 'śukravartin' even in spite of Dasyanta and boldly declares her belief to him. She feels no compunction in plainly talking and lecturing to the king in open Darbar and demanding justice for her son. The nervousness and loving diffidence of the Śakuntalā in the drama are foreign to her.

When we turn from this picture of the Mahābhārata to that of the drama, we come to realise the power of Kālidāsa's pen. The

two characters seem to resemble in nothing but the name. Kalidasa's Sakuntala represents the ideal of an obedient daughter, a virtuous and devoted wife and a loving mother, all combined in one. From the time we first make her acquaintance when she appears with a watering pitcher in hand, her blooming charms dressed in a bark, till as the mother of Sarvadamana we see her on the holy Hemakuta mountain, she is never absent from our thoughts. Every incident in the play appears to be in some mysterious way connected with her. The conflict of emotions in her heart in the third Act when she is caught between two opposing duties, her bashfulness which so much pleases us, her modesty and her uncommon regard and devotion to her husband have all no trace in the original Mahabharata. In fact, it is no exaggeration to say the delineation of Sakuntala's character represents the greatest triumph of Kalidasa's dramatic genius.

The Mahabharata represents Kama as being visibly moved on the occasion of the departure of his daughter. Kalidasa has built so magnificently on this foundation that the fourth Act is by common consent regarded to be the best. The unnatural dialogue that precedes the parting scene in the Mahabharata, wherein Kama with the help of Sarvadamana has actually to induce Sakuntala to depart for Duryanta's capital, does not disfigure Kalidasa's superb situation. His Sakuntala, though sorry at the prospect of having to leave the penance-grove, wherein she has been brought up and has passed the happy days of her childhood, is by no means unwilling to do so. On the contrary she is very eager to see her lord and thinks herself to be worse than the Sakravaki, because she has passed four or five long months in Duryanta's absence. What a great contrast with the Mahabharata Sakuntala, who just a few years in separation apparently in comfort and is not even then much anxious to go to her husband!

But the greatest of Kalidasa's innovations and the one which is the most important from the view-point of the central dramatic theme that he has placed before him, is of course the curse of Duryodhan. In the Mahabharata Duryodhan appears to be more or less a typical libertine, who goes into the forest, accidentally sees a lovely damsel, is captivated by her beauty,

agrees to her terms and marries her. He is conscious of the wrong he has done to the sage in tempting his innocent daughter in his absence, trembles in his heart for fear of his anger and consequently dares not send for Sakuntalā. In course of time he completely forgets her. Even when Sakuntalā appears before him in his court along with her son and her sight reminds him of incidents that happened nine years ago, he pretends ignorance and repudiates her with abuses and feels no stings of conscience when she actually starts off with her son. His conscience is blunt and he shows himself to be almost devoid of any human feelings either as husband or as father. It is true he is saved from eternal ignominy by an aerial voice, but that need not in any way be considered as lessening the callousness of his temperament. The fear that people will misunderstand his character if he accepts Sakuntalā all at once may to a certain extent be justified. But what does he do to give justice to Sakuntalā and pave her way to the royal harem, when he actually remembers the whole incident? He simply leaves her alone and cares not a pin's head for her fate. The aerial voice is only an accident. If his conduct after the recollection is reprehensible, his forgetting of Sakuntalā in the midst of other enjoyments is simply devilish. Duryanta in the *Mahābhārata* has neither our sympathy, nor our admiration. There are no occasions for exciting these sentiments in our heart. If anything we condemn him for his recklessness and his selfish dissimulation.

But the course of Duryānas has changed the entire trend of his character. Though not an ideal husband from the woman's point of view, as can be seen from the song of Hamsapadikā, his dealings with Śakuntalā are marked by a remarkable sincerity of affection, not usually associated with ancient monarch. The conflict between his conscious and sub-conscious mind and his utter helplessness in circumstance which seem to defy all his powers, which the poet has so skillfully depicted in the fifth Act, make the king's position truly pathetic. While in the first three Acts we like Duryant for his gallantry, from the fifth Act onward he never loses our sympathy. When the greatest blot on the character of the *Mahābhārata* Duryanta viz his reckless forgetting of Sakuntalā was

removed by the ingenuity of the poet which invented the curse of Durvasas, the remaining task of ennobling him in other respects was comparatively easy. Altogether the Dasyanta of Kalidasa strikes us as being in every way superior to his original, a highly cultured monarch, scrupulous in the observance of his public duties and spotless in his private life, a loving husband, a dutiful son and a fond, affectionate father.

Ennobling the king's character was not the only purpose of Durvasas' curse. It had a deeper and a more important aim to serve. As we have already noted Kalidasa's central theme in the composition of this drama was to depict the development of earthly love into divine love (15). For this consummation sufferings on the part of both the parties concerned were necessary. For, it is not possible to purge love of its material elements without sufferings. Durvasas' curse naturally led to Sakuntala's rejection and her rigorous austerities and pure exemplary life on the holy Hemakuta marked as it was with unfamed chastity and unadulterated devotion towards her husband who she had reason to believe, did not deserve it purged her love of all its grosser elements and exalted her to the rank of almost a goddess who was ever ready to forgive in the most unselfish way her defaulting repentant husband, though she knew he had wronged her grievously in the past. The curse was a punishment for the gross materialism of Sakuntala's affection, for it was so selfish and limited in its nature that the girl was conscious of nobody else in the world except her lover. Her whole life seemed at that time to be made of Dasyanta and nothing else. The punishment was of course meant for correction and not for revenge. And as such it must have an end.

But how was the punishment to end. How was the effect of the curse to be nullified? For this purpose Kalidasa invented the episode of the ring (16) which is not heard of in the Mahābhārata. When Anasūyā approached Durvasas, begging for mercy to be shown to Sakuntalā 'the naturally crooked' she said a little and ruled that if a curse would end at the

(15) This topic has been dealt with in greater detail in our general remarks on Acts v, vi, and vii.

(16) Vide however the next Section.

sight of an ornament of recognition. Provision for this had already been made by the poet's skill. For, when Dusyanta took Sakuntalā's leave, he left his signet-ring with her as a souvenir. As Priyamvadā remarked Sakuntalā thus had the antidote against the curse in her own hand.

This ring was found in the beginning of the sixth Act and then the king's sufferings commenced. That Act saw the elimination of the personal element in his love when he realised the spiritual and religious aspect of marriage, recognised Sakuntalā as his dharmapatnī and began to grieve her rejection because it meant serious agonies to his ancestors. Association with divine beings and achievement of a selfless philanthropic mission for them completed the king's spiritual preparation for a second union with Sakuntalā, the goddess, which was appropriately signalled by the reception of unique honour at the hands of the Chief of gods, that far exceeded his desires. The union between Dusyanta and Sakuntalā, thus purified, was now a matter of course and the beautiful scene on the Hemakūta was a logical consequence of what had happened in Acts v and vi. Sakuntalā and Dusyanta are once more united, a complete reconciliation between the two takes place, the curse of Durvāsas is made known and we close the book with full satisfaction to see that a real and permanent union between the souls of the lovers has now been achieved and is sure to be attended by uninterrupted bliss.

II THE ABHIJÑĀNA-ŚĀKUNTALĀ AND THE KATTHAHĀRI JĀTAKA

It has been stated above that the episode of the signet-ring is an invention of Kālidāsa. But that is not absolutely the truth. For, one of the Pālī Jātakas, known as Katthahāri Jātaka, seems to have supplied the poet with the idea of the ring. Kālidāsa of course richly improved upon this Jātaka idea and made the ring serve quite a different purpose in his drama even as he improved upon the original story of Dusyanta and Sakuntalā occurring in Mahābhārata.

In order to give the student a better idea as to how Kālidāsa used the ring-episode in the Jātaka for his dramatic purpose, we give below in brief the story of the Katthahāri Jātaka.¹⁷

(17) For this Jātaka in the original see Professor N. K. Bhagwat' Jātaka-Kathā-Sandohā pp. 4-5.

King Brahmadrta of Benares once went into a forest and was wandering about in search of fruit and flowers. There he chanced to see a girl, who was collecting wood and was enlivening her labours by singing. The king was attracted by her and married her. Immediately she conceived and felt herself to be very heavy, because it was really the Bodhisattva who had entered her womb. She informed the king of her extraordinary condition. Thereupon the king gave her his signet-ring and, 'If your child be a daughter, you can dispose of the ring and bring her up with the money that you will get for it. If, however, the child be a boy, you should bring him to me along with the ring.' In due course the girl gave birth to the Bodhisattva, who began to grow in his mother's womb. Once the little boy was tainted by his play-mates as being fatherless, he thereupon went to his mother and asked her who his father was. She told him the story of his birth and at his desire took him to the king along with the ring.

When the girl presented the boy to King Brahmadrta and showed him the signet-ring, the king though he knew her, refused to acknowledge either the boy or the ring to be his, because he was overcome by a sense of shame.¹⁸ The girl thereupon went through a kind of ordeal (*avasthaya-mayatra*) to convince the king of the truth of what she was saying. 'If this boy is born from you, let him stand unsupported in the air. Otherwise let him fall down and die,' she declared and threw the boy into the sky. The Bodhisattva sat cross-legged in mid-air and in sweet tones announced himself to be a son of the king and asked his father to rear him. Hearing these words King Brahmadrta extended his arms to receive the young prince. The boy descended into his father's arms and sat on his lap. The king appointed him his Yavaraaj and made his mother his chief queen. After his father's death the boy became known as King Kuthasakina (Sanskrit. Kāthasākina),

(18) Read 'राजः स्वामिन्सुदिकं दत्त्वा, 'सन्ने पीता द्रोणि, इमं विद्वत्सेवा योग्यं' इति, एवं पुत्रं द्रोणि, मुद्रिष्य विदि मयं सन्निक आदेशाभि' इति व श वकामि' Ibid p 4.

(19) Note 'राज्यं अन्नान्ते पि पवित्रमग्नेऽन्नं न भवति' इति व श वकामि' Ibid p 5.

It will be noticed that this Jātaka story resembles the mahābhārata account of Śakuntalā in some important particulars. Even as in the Mahābhārata, the faggot-gathering gul conceives immediately after marriage. Both in the Jātaka and in the Mahābhārata the king, though aware of his love-affair with the girl, refuses to acknowledge her and her son through some private motive. In both some kind of super-human intervention is responsible for the acceptance of the gul and the boy by the king.

It will further be seen that the part which the ring plays in the Jātaka story is different from that which it plays in the Śakuntalā. The purpose for which the king hands over the ring to the gul is different in both cases. The common feature, however, is that the ornament is used as a means of recognition. Then again, the curse of Durvasas makes the ring so dreadfully important in the drama. Thus though Kālidāsa may have derived the original idea of the ring from the Kṛttavarī Jātaka, the way in which he has used this idea in his drama is all his own. Never-the-less our poet's indebtedness to the Jātaka to that extent must be acknowledged.

A word must be said about the chronological relation between the Jātakas and Kālidāsa. The date of the Jātakas is not definitely fixed. The Jātakas, as we have them now, cannot in fact be assigned to any one period. For, they are the result of a long process of development. But it is generally acknowledged that their origin can be traced back to about the second or third century B. C. Consequently there is nothing wrong in holding that Kālidāsa, who in our opinion flourished in the first century before Christ, was indebted to this Jātaka story for the ring-idea in his Śakuntalā.

III. THE ABHISĀNA-SĀKUNTALĀ AND THE PADMAPURĀNA

Professor Haradatta Sarmā in his 'Padmapurāna and Kālidāsa' has tried to prove that Kālidāsa was indebted to the Śakuntalopākhyāna, occurring in the Svargakhaṇḍa of the Padmapurāna, for his Abhisānasākuntalā. Reading the text of the Śakuntalopākhyāna of the padmapurāna that Professor Sarmā prints in his book one is struck at the number of places in which the Śakuntalā and the Padmapurāna agree with each other,

The episode of the ring and the cure of Durvāsas are of course found in the padmapurāṇa.

The proposal of the Purohita that Sakuntala should stay at his house till delivery, Sakuntala's being taken away by Menakā while she was following the Purohita to his residence, the loss of the ring in water and its subsequent find in the belly of a Rohita fish by a fisherman, the fisherman's arrest by the city-police and the rough handling he receives at their hands, the king's recollection of Sakuntala and all her previous history at the sight of the ring and his consequent repentance and grief, the episode of the rich merchant who dies childless and the effect it produces on the king's mind, Indra's call to Duryanta to go to heaven in order to destroy demons who were unconquerable by the gods, Duryanta's arrival in the hermitage of Marica in company with Matali, the king's meeting with his son who was harassing a lion and finally his acceptance of Sakuntala and his learning of the curse of Durvāsas from Marica in all these the drama and the Purāṇa resemble. Verbal resemblances are also found in many places. It must also be recorded that the two works disagree with each other in some particulars the question then is whether Kālidāsa was indebted to the Padmapurāṇa for his drama.

It is not possible to discuss the topic here at any very great length. But a few considerations may be urged. First, the date of the Padmapurāṇa cannot be settled. The general character of the Padmapurāṇa is such that it is not possible to assign it to a date anterior to that of Kālidāsa. Secondly, it is significant to note that the Ānandāśrama edition of the Padmapurāṇa does not contain the Sakuntalopakhyāna. So even if the Padmapurāṇa is assigned to a certain period, it cannot be said definitely that the Sakuntalopakhyāna originally formed part of it. Thirdly, the impression that is created on our mind by a perusal of the Sakuntalopakhyāna of the Padmapurāṇa is that, far from Kālidāsa being indebted to it, it is the Padmapurāṇa that is indebted to the Abhyāsana-Sakuntala. The Sakuntalopakhyāna of the Padmapurāṇa seems to have been based on the Sakuntalopakhyāna of the Mahabhārata and the Abhyāsana-Sakuntala of Kālidāsa.

The strongest argument against the possibility of the *Padmapurāṇa* borrowing from the *Abhijñānaśākuntala* may be thus stated. First, as pointed out before there are some particulars in which the *Purāṇa* differs from the drama. For instance, in the drama *Sakuntalā* unconsciously drops the ring at *Sacīrthā* while offering obsequance to the water in that holy place. In the *Purāṇa*, on the way to *Hastināputra* the party stops for a brith in the *Śrīvastī* at mid-day. *Sakuntalā* hands over the ring to *Priyamvadā* before descending into the river. *Priyamvadā* keeps the ring in a skit of her garment from which it drops into the water. Through fear she does not inform *Sakuntalā* of this loss and *Sakuntalā* also forgets to ask her anything about the ring till they reach the king's court and the necessity for showing the king the ornament of recognition arises. Then again, according to the drama recognition of his son *Sirvadama* and meeting with his wife *Sakuntalā* take place before *Dusyanta* goes to see *Mārica*. According to the *Purāṇa* on the other hand, *Dusyanta* meets the boy and even as in the drama, mysteriously attracted towards him. *Kāśyapa* then arrives on the scene and *Dusyanta* asks the holy sage who the boy is. *Kāśyapa* thereupon informs the king that the boy is his and also tells him about the curse of *Durvasas*.

Secondly, there are several fine, beautiful and poetic passages and situations which we find in the *Abhijñānaśākuntala*, but which are not found in the *Padmapurāṇa*. Thirdly, the author of the *Padmapurāṇa* does not also appear to have been appreciably affected by *Kālidāsa's* literary style. And last, the characters of *Dusyanta* and *Sakuntalā* as they are depicted in the *Purāṇa* show no trace of the exquisite delineation with which *Kālidāsa* paints them in the drama.

Under these circumstances the question is: If the author of the *Padmapurāṇa* borrowed from *Kālidāsa's* drama, why did he change the story and why did he not adopt the excellent features of the drama? This, as said above, is the strongest argument against the possibility of the *purāṇa* being indebted to the drama.

This argument is answered by taking into consideration the object which the author of the *padmapurāṇa* must have had in view when he composed his *śākuntalopākhyāna*. Evidently he did not

start with the idea of writing an abridgment of the drama. His object was to reproduce the old epic story of the Mahābhārata. That was why in the matter of style and the development of the characters of Duśyanta and Śakuntalā, he did not allow himself to be influenced by Kālidāsa. But the Abhijñāna-Śakuntalā was before him all the same. He therefore could not help borrowing some ideas and situations from it, which, in his opinion, were not inconsistent with the old epic tale. If he had adopted Kālidāsa in full, his Śakuntalopākhyāna would have ceased to possess the character of a Puranic story. That is why the Śakuntalopākhyāna of the Padmapurāṇa breathes much more the atmosphere of the Mahābhārata than that of the Abhijñāna-Śakuntalā.

✓IV TIME AND PLACE OF THE DRAMATIC ACTION

The classical drama of Europe knows of what are known as *Des Trois Unités* or the Three Unities. They are the Unity of Time, the Unity of Place and the Unity of Action. The Greeks first developed them and European dramatists generally followed Greece. The Unity of Time meant that the action of the drama should not run over a period longer than a day, or the time actually required for its representation on the stage. The Unity of Place similarly required that the events described in the drama should be represented as having occurred at one particular place only, or its surroundings, or that the action should not be shifted from one place to another as it advances from scene to scene or Act to Act. The Unity of Action again laid down that there should be a logical connection between the various incidents of the drama and that they should all lead up to one central action which must never be lost sight of.

The Unities of Time and Place are based on the idea of *vraisemblance*. It was thus thought wonderful that an action running over a period of months or years together should be condensed within the short period of a few hours that were required for their representation on the stage. Similarly, the ancients perhaps thought it improbable that the same stage which once represented one place should be made to stand for very many different localities, if the action were to change its abode now and

then. The Unity of Action, however, was essential for the success of the drama as such. For, it is easy to see if the various incidents were disconnected and did not lead up to a definite denouement, they would scarcely constitute a drama. Thus, while the Unities of Time and Place were ultimately based on the more or less crude ideas of naturalness and probability entertained by the ancients, who could not stand the necessary strain on their imagination, the Unity of Action had its foundation in that scientific conception.

The Greek dramatists strictly observed these Unities not only in their comedies, but even in their tragedies, where it was more difficult to do so. The French dramatists in general and the classical school of English dramatists, led by Ben Jonson in the golden era of English literature, were close followers of the Greeks. Sidney in his *Apology for Poetry* severely criticised those dramatists of his day that violated the Unities of Time and Place and his criticism, expressed in humorous language as it is, well deserves to be read. Shakespeare, the pioneer of the romantic school of English dramatists, represents a revolt against these three Unities. Almost all his historical dramas violate the Unities of Time and Place, the *Winter's Tale* being the most offending in this respect. The introduction of an underplot and the mingling of the tragic and the comic elements, so common in Shakespeare and his school, were a direct violation of the Greek idea of the Unity of Action, but these in Shakespeare have been so managed as not to sin against the real unity of action that counts so much in a drama.

Neither the Sanskrit dramatists nor the Sanskrit writers on dramaturgy evolved these three Unities as such. The essential unity of action was, however, secured by such devices as the *Avasthas* and *Sandhis*. But the introduction of an underplot (vide prominently the *Micchakathikā*) and the intermingling of the tragic and the comic elements were common in Sanskrit. The Unities of Time and Place were most flagrantly violated. The *Abhijñānaśākuntalā*, for example, represents an action which runs over a period of six or seven years and in the *Uttarānandā* twelve years actually elapse between the first and the second Act. As regards place we find in the *Abhijñānaśākuntalā* first while the scene of the first four Acts is laid in the penance-grove of Kāśyapa, the fifth and sixth

take us to Dusyanta's capital and in the seventh we have actually to descend from heaven on the lofty mountain Hemakuta. In the Sanskrit drama the action not only shifts from one place to another in this world but is sometimes represented as taking place in the other world also. But one practice deserves to be noted in this connection. The Sanskrit dramatists generally confine the action of an act to one particular place or its surroundings, unless of course a journey is intended to be represented. Another curious fact to be observed is that the *Malavikāgnimitra* of Kalidasa rigidly follows the Unity of Place, for the entire action takes place in the king's palace and the surrounding garden. This may have been due to chance rather than to a consciousness of anything like the Greek rule of the Unity of Place.

Having made these general observations on the famous Three Unities, we proceed to lay down definitely the place and time of the various Acts constituting our play. The question of the time is to be considered from two points of view, first, the time that is actually taken by the incidents as they are represented on the stage and secondly, the time that is supposed to have elapsed between the various Acts, which in the end comes to mean the same as the time occupied by the entire action of the play.

Act 1.—The scene is laid in the forest contiguous to Kanva's penance-grove and in the grove itself. When Dusyanta first enters, he appears to be a few miles away from the grove, which he is approaching in his chariot with the velocity of wind. He then arrives at the precincts of the hermitage and then its door⁽²⁰⁾. There is not further movement. The remaining action takes place in the garden near the hermitage which is to the right⁽²¹⁾. It appears this garden was at some small distance from the sage's cottage proper. For, towards the close of the Act we find the girls seeking the king's permission for going to the hermitage⁽²²⁾.

(20) Note 'अवधितोपि शयते यद्यमामोघस्तमेव नश्येति' : 13 8)

'इदमधमद्वारम् । यात्रा प्रविशामि' (1 15 9)

(21) Note 'अये दर्शनेन दृष्टवाटिकामालयि इव भूयते' (1 16 2)

(22) Read 'आर्य, अनेन पृथग्वदन्तन्तेन पर्याकुल' स्म । अनुजानीहि न. उद अगमनाय' (1 32.5-6)

Introduction.

The time appears to be the morning from about 9 A. M. to 11 A. M. Dasyanti is on a hunting expedition and hunt commences early in the morning. Some considerable time has apparently elapsed since Dasyanti's hunt began. For, his horses are exhausted and require a cool bath for refreshment (23). The girls are watering the trees. Watering of trees is done both in the morning and in the evening. Śakuntlā's practice seems to water the trees in the morning (Vid. iv 9). Reference to the tight knot of Śakuntlā's bodice shows that the girls had gone for watering the trees after their morning toilet. The lines of droppings from the skirts of bark-garments that Dasyanti observed in the precincts of the hermitage (i. 14) indicates that the garments were being carried after the morning bath. Further, the necessity felt for resorting to shade (i. 17 1, i. 24. 12-13) is an indication that the day had advanced and the sun's heat had begun to grow in intensity. The month appears to be Jyestha as a speech of the Sūtiadhāra in the Pīrāyana tells us that the Grisma, which extends over Jyestha and Āśādhā, has just set in (24).

Act II—The action takes place in the king's camp not far away from the penance-grove. The king and the Vidūṣaka later on take their seats in the shade of a tree (25). The time is the morning of the next day, as the Vidūṣaka speaks of the king having seen Śakuntlā the day before (26). The exact hours appear to be from 8 A. M. to 11 A. M., as can be seen from the Vidūṣaka's choice of a shady place for their private conversation which indicates that he anticipates trouble from the sun's heat.

Act III—The scene of the Viśkambhaka is laid somewhere in the precincts of the hermitage where the pupil has gone to collect the daibla grass and where he sees Priyamvadā carrying the Uśira ointment and lotus-leaves for the suffering Śakuntlā. The incidents

(23) Compare अष्टशृणु किमन्ता वाजिनः' (i. 15 7)

(24) See 'ननु इममेव ज्ञानदक्षिप्रवृत्तः श्रीमद्यमयविहृत्य गीयतम्' (i. 2 6)

(25) Mark 'वावदुयात्रिकान् सेवेत्य नातिदूरे तपोवनस्य निदेशयामि' (i. 32. 19-20), 'संप्रतमेतस्या पादपङ्कज्यामविरल्लतावितानसनाये शिल्लतने' (ii. 7 9-10)

(26) Observe 'ह्य शिल्लस्मास्त्वर्हानेषु तत्रभवन्'...शकुन्तल्य समानन्यतया दर्शिता (ii. 0.23-24)

of the first Act take place in the Vetrin bower on the Mallin. About a fortnight must be supposed to have elapsed between Act II and Act III. There are sufficient indications for this supposition.²⁷ The lotus betwixt Divyavata and Sakuntalā has grown intense and both of them have grown keen. The friend concludes that no time can now be lost in waiting. Union between the two must somehow be accomplished. The actual hours of the day appear to be from 2 P. M. to 6 P. M. When the King enters in speaks of this time of intense heat and towards the close of the Act we hear of evening scenes.²⁸ The pupil in the Vismambhaka may be supposed to have gone out collecting darbhas at about 9 A. M.

Act IV—The action in the Vismambhaka takes place somewhere outside Kanva's hermitage where the girls are collecting flowers. But they are near enough to be able to hear the imprecation of the angry sage Divyavata. The main scene is laid in the hermitage from which the party starts and the audience witnesses its journey till it arrives at the brink of a lake where it stops in the shade of a Kauravri to receive the final message from Kanva. There are indications to suppose that this lake was situated at some distance from the penance-grove²⁹ and was perhaps one of that had rendered the path to Hastinapura delightful at intervals (IV 10).

About twenty days' interval separates the Vismambhaka of the fourth Act from the third. During this period the Gandharva marriage had taken place and Sakuntalā had conceived though her conception might not have been known to anybody.

(27) Notice 'सद्यः यत् प्रसूतं मम दर्शनमयमयत् स राजर्षि' (III 10 2)

'स राजर्षि एतान् दिवसान् प्रमाणकृतो लक्षते' (III 11 2) 26)

(28) Note 'इममुपानववेलाम्' (III 5 3) सायनेन सवनकर्मणि III 26

There are also other indications of time in this Act as

'हृदि अनिमग्नो दिवस' (III 10 3) 'उपस्थिता रजनी' (III 23 3), and

'यस्य परिणतो दिवस' (III 23 17). These indicate the same time.

(29) Vide 'शकुन्तला—(आश्रमाभिमुखी स्थिता) II 19 13), शकुन्तला विरहिता गन्धर्वि तपावनं यत् प्रविशति' (II 21 8). This shows that they were out of the penance-grove.

It appears the sacrifice for protecting which Dasavāta was requested to stay at the hermitage had lasted for about 1 month, for it was now over and the king was given leave to return to his capital. About four or five months must be supposed to have passed between the Vīśvākhila and the fourth Act proper. This long period was necessary for Sīkuntalā to grow abhivṛkṣasṭitvala-ksana (v. 19.7) This means that Kāśyapa was away from the hermitage for nearly six months. And this was as it should be. For the sage had to journey from the foot of the Himalayas⁽³⁰⁾ to Somvīthra or Somnāth in Kāthiawar and return after performing the necessary rites. For this six months would be easily required, considering the way journeys were performed in ancient days.

The actual time of the Vṛkambhaka appears to be the morning between 9 A. M. and 9 A. M. when generally young girls collect flowers. The bhikarma and the worship of Sīkuntalā's su-bhāgyadoṣatā were yet to be performed and it is reasonable to suppose that they were done at about mid-day. The actual hours of the main scene of this Act were between 6 A. M. to about 9-30 A. M. The pupil of Kṛṣṇa rose at break of dawn and informed his preceptor of the time, as we learn in the beginning of the Act. Towards the end we find Śringarīya telling Sīkuntalā that the sun has ascended to another division of the sky,⁽³¹⁾ which means it is now past 9 A. M. The day is the one following a full-moon day, a Kṛṣṇapāṇipadā. There is no indication regarding the month.

Act 5.—The place is a chamber in the royal palace at Hastināpura, adjoining the concert-hall. Thence the king moves to the fire-sanctuary, where the rest of the action takes place. Towards the end he returns to his bed-chamber. The time is from 1 P. M. to about 3 P. M. Kings in ancient days

(30) That Kāśyapa's Settlement was at the foot of the Himalayas is indicated by the Kauśika's 'एते खलु हिमगिरेरुत्पत्त्यकारणं वासिनः तपस्विनः संप्रसा.' (v. 112) Also compare vi. 17

(31) See 'युगान्तरगाहदं मन्त्रिणा । त्वस्तावन्नभवती' (iv. 19.12).

usually rose from their judgment-seat at about mid-day and took about a couple of hours' respite. We know from the Kaṇvuk's speech (v 7) that Dasyanta was enjoying rest after his work in the court when the party from Kanva's penancegrove arrived. Kalidāsa elsewhere (32) speaks of kings having no particular appointment during the sixth part of the day (i.e. from 1-30 P. M. to 3 P. M.)

It appears to us that the action of the fifth Act takes place on the same day as that of the fourth. The party leaves the precincts of Kanva's hermitage at about 9-30 A. M. and arrives in the king's palace at about 1 P. M. This means that the penance-grove was situated at a distance of a few hours' journey from the capital. In the Mahabharata Dasyanta's capital Pratisthāna is removed from the grove by about 16 miles (33). Kalidāsa may have curtailed this distance to a certain extent for his dramatic purpose. We make this supposition because we think that regard must be paid to the following considerations. Sakuntalā at this time is *en route*. Old Gāutami is one of the party. There is no indication of the journey being made in stages. No arrangement for conveyance is made, nor any equipment for the journey taken, which would have been the case if the city had been far away. The excellent character of the road (as indicated in iv 10) can only be accounted for by saying that the grove being close to the capital, its road was the special care of Dasyanta's P. W. D. For, it is a matter of common knowledge that places which kings (modern Governors) haunt, or are likely to traverse, are well taken care of, and even new

(32) Vikramorvaśyam II 1. Also vide the eighth Uccā vāsa of the Daśakumaracarita, where a detailed time-table of the king's programme for a day is given.

(33) Read 'ततो मृगसदृशानि हत्वा सर्वस्वाह्न ॥ १ वनमालोकयामास नगराद्योजनद्वये ॥ २' अ. 91, 'अथमासु पथा सर्वैर्नयिता क्षत्रियालयम् । द्वितीययोजने त्रिषा प्रतिष्ठानं प्रतिष्ठितम् ॥ 45' अ. 96. A Yojana is equal to four Kroas or about 5 miles.

Kalidāsa himself says that the hermitage was at the foot of the Himalayas. This mountain is at a very great distance of दिस्तनापुर. For dramatic purpose V. she has no regard to geography.

roads spring up if they are pleased to visit out-of-the-way places.(34)

Act vi.—The scene in the *Pravesika* is laid somewhere outside the regular city on some street in the suburbs where the fisherman has arrived to dispose of the ring he has found and is arrested. The party then moves to the city-gate, where the Superintendent asks the policemen to wait with the fisherman till his return from the king's palace (7). At the end they go to a liquor-shop. The action of the main Act takes place in the royal pleasure-grove, called *Pravardhana*, the *Madhavi* bower of which is selected by the king for his private conversation with the *Vidūṣaka*. Later on the king moves to the terrace of the *Meghapāṇicobhunda* palace to relieve the *Vidūṣaka's* distress. *Mātali's* chariot appears to be in attendance. The king gesticulates mounting it and the Act closes.

(34) In this connection, stanza vi. 12 is by some considered to indicate the distance of the grove from the city. According to them three days are necessary for a journey from the grove to the city and back. This appears to us highly improbable. It means that no sooner will the king arrive at the capital than a courier will be sent. This can hardly be the case. *Sakuntalā* is *Dusyanta's* favourite wife. He hopes to be a father through her (vide vi. 19 and our remarks thereon). She must therefore be brought to the capital with due pomp and ceremony. Her arrival must be public and attended by all the units of the king's army. The preparation for her reception will take some time. That is, we think, why *Dusyanta* says that the *नेता जन* (thus by the way does not mean a single individual, but rather a representative of the king) will wait upon *Sakuntalā* on the third day. In the *Mahābhārata* the king promises *Sakuntalā* to send a whole army with all its usual four divisions to take her to his capital. Again it is just possible that vi. 12 has no particular significance. The king makes that statement because he sees the three letters on the ring which he wants to present as a souvenir to his beloved, and not that he chooses that ring with the three letters because he has in his mind the time required for a journey to and from the capital.

(35) Note 'नृत्तकं, इमं पुरंदोरं अग्रमत्तौ प्रविशन्वतम्' (vi. 1. 19-20)

There is no indication regarding the actual time of the events in this Act. The Pravesaka takes place probably at 5 P. M. We base our conjecture on the fact that liquor-shops generally become crowded in the evening and we have reference at the end of this to the party proceeding to a liquor shop. The events in the main scene would appear to have taken place between 3 P. M. and 6 P. M. Two considerations lead us to this conclusion. Sānumati had just finished her duty of keeping watch at the Aparatirtha as long as it was time for the ablution of the sadhujnas. This time probably extended as far as 3 P. M. till when the sages took their mid-day bath and performed their usual rites such as the *mīdhyanhasamdhya*. For, we know that when Sakuntalā was rejected in the fifth Act and proceeded to follow the Purohita to his house towards its close (at about 3 P. M.), Menaka saw her in this pitiable condition and lifted her away. At that time Menaka was probably keeping watch at the Aparatirtha or had just finished her duty, even like Sānumati on the present occasion. Another fact to note is that Dussanta sent word to Minister Pisuna to report to him the cases that he might have investigated that day. This must be some time after the period of the King's usual attendance at the court was passed. The minister probably waited for some time to see whether the King would arrive and then proceed to investigate the cases himself and we find that during the course of this Act the report of the case investigated was received. All this also accords well with the hours that we have conjectured above. The season of the action in this Act is of course the spring, as is clear from the conversation of the two Udyanapālās. The month appears to be Caitrī, as the Vāsanta has just commenced.

A period of about six years passes between the fifth Act and the Pravesaka of the sixth. We learn from the *Mahābhārata* that Sarvadāmana was in his seventh year when Sakuntalā came to the King's capital. No long period elapses between the sixth Act and the seventh. In the seventh Act we find Sarvadāmana is about six years old, as can be seen from his childish pranks and talks. That age can reasonably be credited with the power of curling the innocent beads of the holy penance-grove in the case of an unusually

strong boy, who is to be a Cakravartin in future. So we may suppose that Kālidāsa follows the Mahābhārata in the matter of the age of Śakuntalā's boy at the time of her second union with Duśyanta. About three weeks separate the Pravesaka from the main scene of the sixth Act. During this time the scandal of Śakuntalā's unjust rejection and her subsequent recollection at the sight of the ring spreads far and wide throughout the kingdom. Duśyanta grows repentant and the entire course of his daily life is changed (vide vi 5, 6). He becomes so reduced in body that even Śakuntalā is not able to recognise him all at once, as we know from the next Act.

Act vii.—The place is the two wind-regions called Pravaha and Ānaha through which the king seated in Mātali's chariot passes. He then alights on the Hemakūta and then proceeds to the hermitage of Mārisa. There is no indication regarding the actual hours of the day. The king's comparison of the Hemakūta with a bar of evening clouds may perhaps indicate evening as the time of the action, say, between 5 P. M. and 6-30 P. M. That is a time proper for young boys to move out of doors and enjoy their favourite play. It is also suitable for a lecture (modern punar) such as the one on the duties of a pāṭivratā that Mārisa is delivering to the ascetic-women. And the evening is moreover best fitted for the union of souls, the time when the eternal union between the night and the day takes place.

A week or ten days elapse between the sixth Act and the seventh. This time is sufficient for the fight to take place between Duśyanta and the Duryjyas and victory to crown the leadership of the former. The king enjoys a few days' hospitality at Indra's abode. During this time his fame spreads all over heaven and the celestials begin to compose songs celebrating his signal victory over the demons.

V A CRITICAL APPRECIATION 26 ✓

Kālidāsa is the prince of Indian poets. His works have been

36 At the beginning of our notes on each Act the reader will find a full summary of the action in that Act and at the end our critical observations thereon. In this section we confine ourselves to purely general matters.

the delight of educated Indians for nearly two thousand years. They have elevated him to a rank, which is by a very long way above that of any other poet in India. From very early times his genius has been recognised by Indian Pandits. Poets have paid him an ungrudging tribute of respect in their works and various well-known stanzas of unknown authors are current in the language, that express critics' high appreciation of his works and profound admiration for his genius.³⁷ Since Sir William Jones introduced him to the western world by his translation of the *Sakuntalā* published in 1789, Kālidasa's greatness has been recognised by foreign critics and eminent scholars have paid him their unstinted meed of praise. His position in the front rank of the world's greatest poets is now assured. The western world knows him principally as a dramatist and his *Sakuntalā* is translated in almost all the European languages several times over. We quote below a few appreciations of the poet by eminent Westerners.

Goethe, the famous German poet and the greatest literary figure in Europe after Shakespeare, expressed his admiration of Kālidasa's *Sākuntalā* in 1792 in four well-known lines, which, though often quoted, may well bear repetition here (as translated by E. B. Eastwick)

'Wouldst thou the young year's blossoms and the
fruits of its decline,

And all by which the soul is charmed, enraptured,
fermented, fed,

Wouldst thou the earth, and heaven itself in one sole
name combine?

I name thee, O *Sakuntalā*! and all at once is said.'

Speaking of Kālidasa's *Sakuntalā* Sir Monier Williams remarks 'No Composition of Kālidasa displays more the richness and fertility of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his familiarity with the workings and counter-workings of its conflicting feelings, in short, more

³⁷ These stanzas are collected in Appendix D

entitles him to the rank as 'the Shakespeare of India' (38)

Alexander von Humboldt, in treating of Indian poetry observes 'The name of Kālidāsa has been frequently and early celebrated among the western nation. This great poet flourished at the splendid court of Vikramāditya, and was, therefore, contemporary with Virgil and Horace. The English and German translations of the *Sākuntalā* have excited the feeling of admiration which has been so amply bestowed upon Kālidāsa. Tenderness in the expression of feelings and richness of creative fancy, have assigned to him his lofty place among the poets of all nations.' In another place he says 'Kālidāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvashi, is one of the most beautiful and poetical productions which have appeared in any time.'

Augustus Wilhelm von Schlegel, in his first lecture on dramatic literature, says: 'Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were common long before they could have experienced any foreign influence. It has lately been made known in Europe that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (Nāṭaka) hitherto known to us is the delightful *Sākuntalā*, which notwithstanding the colouring of a foreign climate bears in its general structure a striking resemblance to our romantic drama.'

It is not possible to quote here the appreciation of Kālidāsa by Professor Lassen, Dr Ryder and Dr Sylvain Levy. We only content ourselves by drawing the reader's attention to them (39)

(38) It is generally supposed that the title 'the Shakespeare of India' was first applied to Kālidāsa by Sir Monier Williams. That, however, is not correct. We find in the Preface to his translation of the *Sākuntalā* Sir William Jones referring to Kālidāsa as 'our illustrious poet, the Shakespeare of India.'

(39) Lassen's *Indische Alterthumskunde*, Band II p. 458, Blau Dāsa's *Literary Remains* p. 2. Ryder's *Introduction to Kālidāsa*, *Translations of Śhākuntalā and Other Works* (Everyman's Library), Levy's *Le Théâtre Indien* pages 163 and 369-371.

and proceed to note a few general tendencies in Kālidāsa

Kālidāsa's best claim to eminence lies in his being our greatest poet in all the three principal departments of poetry viz. lyric, epic, and dramatic. He is easily the most eminent Sanskrit dramatist and the best writer of lyrics and his two narrative poems assign to him the first place among the writers of epic Kāvya. His Meghadūta, Raghuvamśa and Sākuntalā will for all time remain the best representatives in Sanskrit of a khanda-kāvya, kāvya and nāṭika. Such a combination of these three powers is very rare. If Bhāṣabhūti makes some approaches to reach Kālidāsa's greatness in the field of drama he has nothing to his credit in the domains of lyric and narrative poetry. In English literature Shakespeare is the greatest dramatist and one of the best writers of lyrics, but as a narrative poet he proves to be a failure. The epic greatness of England was reserved for Milton. It will thus be seen that Kālidāsa's greatness lies in being not only the greatest of our dramatists but an all-round genius, pre-eminent in all the three domains of poetry. We are, however, here concerned with Kālidāsa, the dramatist.

Kālidāsa has given us three dramas, the Mālviikāgnimitra, the Vikramorvaśīya and the Sākuntalā. Doubts had been expressed regarding his authorship of the first, but that opinion was long exploded. Chronologically the order of these is the one in which we have stated them and a perusal of these three is enough to convince anybody of the correctness of that order. Indeed, a careful study of these three dramas is both interesting and instructive from the point of view of the development of Kālidāsa's dramatic art. One or two points in this gradual development may be noted.

In his Mālviikāgnimitra Kālidāsa introduces one heroine (nayikā) and two sub-heroines (upanayikās), in all three women that share the king's affection. In the Vikramorvaśīya the number is reduced to two, one nayikā and one up-nayikā, while in the Sākuntalā we have the Nayikā alone. The disadvantages of having more than one heroine in the play are obvious. The poet finds it very difficult to depict and develop the characters of two or three heroines at one and the same time, consistently with the dramatic purpose he has in view. The necessary result is that the character

of the heroine or *nāyikā* suffers. In the *Mālavikāgnimitra*, for example, Kālidas has failed miserably in depicting his heroine. *Mālavikā* does not strike us as a heroine at all. Before the serene majesty of the elderly Dharmī and the vivacious sprightliness of her charming younger rival Irāvati, *Mālavikā* sinks into insignificance. In the garb of a mad hot heart she appears to have undergone a change. She is in fact a most un-heroine-like heroine. In the *Vikramorviśyā* again *Urvasī* suffers to a certain extent, though by no means as badly as *Mālavikā*, owing to her contrast with the king's previous beloved *Ausīnarī*. Before the fire of the sincerity of the Benares Pimpers' affection, the meretricious love of *Urvasī* seems to melt and fails to evoke from us admiration or applause. But in the *Sākuntalā* Kālidas came to realise his mistake. He refuses to introduce on the stage a rival for *Śakuntalā*, though Dasyanta has many more wives, with the result that he can now freely exercise on her all the wonderful power of his magic delineation. *Śakuntalā* hence captures our mind with a fascination unknown to *Urvasī* and unimaginable in the case of *Mālavikā*. Apart from the author's difficulty of the encroaching portrayal of more than one heroine, the audience also is to a certain extent disturbed in its concentration on the principal character of the play. In the *Mālavikāgnimitra* Dharmī and Irāvati so much capture our attention that we have scarcely sufficient time to observe *Mālavikā* adequately. In the *Vikramorviśyā* again our attention is divided between *Urvasī* and *Anirudh*. But in the *Sākuntalā* the heroine's charming personality dominates the entire play. Out of the seven Acts she is actually present on the stage in five and in the remaining two she always looms large before our mind. Never in the whole of the drama is our attention diverted from her.

Another disadvantage that results from the introduction of more than one heroine is that it tempts the poet to put his hero in a most awkward and ridiculous situation, wherein he appears contemptibly insincere.⁴⁰ The nature of the love of an ancient

(40) Read the scenes between *Agnumitra* and Irāvati and *Pururvas* and *Ausīnarī* wherein the heroes pretend a most sincere affection for their former beloveds, while they know at heart that what they speak is totally false.

Indian king is such that insincerity in his dealings with his former favourites is to a certain extent unavoidable, for he generally has his harem full. The so called *dalaiya* of a lover, which in Sanskrit is considered to be almost a necessary qualification of a hero, is nothing but a dignified camouflage for down-right insincerity. When, therefore, the poet suggests, as in the *Sākuntala*, that the hero though attracted by another girl, has kept his regard (not love) for former beloveds inviolate, we in a way admire him for his self control and politeness under trying circumstances, for we know that with his absolute authority he can easily put out of his way his previous wives, but does not do so in the goodness of his heart. But a scene like the one between Agnimitra and Iravati, or Pururavas and Anuvari, makes the hero look contemptible for his shamefaced lies and undisguised duplicity. Kālidasa had realised this when he wrote his *Sākuntala*. He would not therefore bring Queen Visvāmati on the stage and while in the sixth Act the audience trembles in its heart at the prospect of seeing Visvāmati enter and the king placed in an unenviable position, the poet skilfully manages to send her away.

All the three dramas of Kālidasa treat of a love story. There is first the springing up of love in the minds of the hero and the heroine, almost at first sight, there is some obstacle in the fulfilment of their desires and there is the inevitable union in the end. A superficial observer often wonders as to why Kālidasa thought it necessary to compose three dramas to deal with more or less a similar subject. But closer examination reveals the difference between the three plays and clearly demonstrates the development in the poet's idea of love. Without entering into minute details it is easy to see that the *Malvikāgnimitra* treats of purely material love, the sensual passion of a voluptuous king, who is captivated by the charms of a low maid (as she then is to him) and enters into all kinds of mean intrigues to secure her union, though he is old enough to be her father and has reached an age at which, as Hamlet says, the hey-day in the blood is tame, humble and waits upon the judgment. The *Vikramorviśya* on the other hand deals with the love of a recognised courtesan, who accidentally meets a brave warrior, characteristically

captivates him in the coquettish meshes of her hot passion and holds him captive for years together with all those arts of fascination that she as a heavenly betwixt knows so well. With remarkable skill and insight Kālidāsa gives us here the true picture of a courtesan's affection, how of her own accord she makes bold advances to her lover, how in their very first meeting she sits quite close to the king so much as to evade from the Vidurāha a humorous reproof, how she grows concerned at the knowledge that the king is attached to his wife and has respect for her, how in her relations with her lover her sole object is the gratification of her brute passion and how with that end in view she unscrupulously prefers to undergo separation from her son in a most unmotherly fashion. The indissoluble and extraordinary hold that the betwixt has secured on Pūrūṇavas is so complete that the poor king actually goes mad in her absence. And when in his helpless insanity the duped monarch wanders about in the forest piteously crying out to his beloved, the poet seems to teach us the lesson that passion for a courtesan ends in misery.

But when we approach the *Sakuntalā* we breathe a purer and distinctly healthier atmosphere. Kālidāsa here wants to describe the affection of a well-bred high-born *gīṇī*, typically Hindu, an affection which it is possible for every one of us to experience and enjoy. It may not be given to all to be captivated by the charms of a lovely maid servant! People who fall easy victims into the snare of the affection of courtesans may be few. But every one in the world may expect to be blessed with the love of a *Sakuntalā*. The love that Kālidāsa depicts in his last play is universal and pure. It has nothing of the limited and grossly sensual character of the earlier dramas about it. It is a love of that kind which makes every Hindu home holy, and blessed with which a man desires not for wealth or honour, but enjoys supreme happiness of some 'kūmyū' character, whether in affluent circumstances or otherwise. Such a love proclaims the *paripūrṇa* of the poet and at once places him at the pinnacle of poetic glory.

As we are dealing with this point we cannot resist the temptation of quoting the remarks of Dr. Ryder on the same

subject. Says he, 'No other poet in any land has sung of happy love between man and woman as Kalidasa sang. Every one of his works is a love poem, however much more it may be. Yet the theme is so infinitely varied that the reader never wearies. If one were to doubt from the study of European literature, comparing the ancient classics with modern works, whether romantic love be the expression of natural instinct, be not rather a morbid survival of decaying chivalry, he has only to turn to India's independently growing literature to find the question settled. Kalidasa's love poetry rings as true in our ears as it did in his countrymen's ears fifteen hundred years ago.

'It is of love eventually happy, though often struggling for a time against external obstacles, that Kalidasa writes. There is no trace in his works of that not quite healthy feeling that sometimes assumes the name 'modern love.' If it were not so, his poetry could hardly have survived, for happy love blessed with children, is surely the more fundamental thing. In his drama *Urras* he is ready to change and greatly injure a tragic story, given him by long tradition, in order that a loving pair may not be permanently separated. One apparent exception there is—the story of Rama and Sita in *The Dynasty of Pāglai*. In this case it must be remembered that Rama is an incarnation of Viṣṇu, and the story of a mighty god incarnate is not to be lightly tampered with.

Another direction in which the development of Kalidasa's genius can be easily measured is the way in which he treats the character of the Vidusaka in his three plays. As we advance from the *Mālavikāgnimitra* to the *Vikramorviśya* we see the importance of the Vidusaka fast diminishing. In the *Mālavikāgnimitra* the Vidusaka is an all-important personage, who holds in his hands all the strings of the dramatic action and without whom the development of the plot appears almost impossible. He is in fact to Agnimitra what Kamandaka is to Mādhava in Bhavabhūti's romantic drama. Agnimitra has absolutely no hopes of achieving his union with Mālavika without the Vidusaka's active co-operation. In the *Vikramorviśya* his importance is considerably reduced. He is yet helpful in some way for the further advance of action. He lets out

the secret of Purūravas' love to Urvasī to the clever maid of Ausinārī, who works upon his gullibility and it is he who loses the valued love-letter and thus indirectly brings upon the king the anger of the Benares Princess. But when we reach the Śākuntala we see the proper place of the Vidūṣaka. In the second Act the king requests the Vidūṣaka to help him in the prosecution of his love-suit. But the jester first tries to throw cold water on his friend's enthusiasm and then offers him advice, which, if followed, would have spoiled Dasyuntā's case, rather than helped it. His buffoon's nature is characteristically brought out in his advice to the king to stay mid-way like Tisruku of old. In the fifth Act his absence rather than presence helps the development of the plot. But in his real character of conducing to the innocent merriment of the audience and provoking the groundlings to laughter, the Vidūṣaka of the Śākuntala far surpasses the Vidūṣaka of Kālidāsa's two earlier plays. In two places (vide our notes on II. 2.9 and VI. 20.4) he distinctly shows himself to be related to Shakespeare's Falstaff and in the sixth Act he displays wonderful wisdom in his observation. The Vidūṣaka of the Mālavikāgnimitra is present on the stage in all the five Acts, in the Vikramorviśyā he figures in three Acts out of five and in the Śākuntala in three out of seven. Dasyuntā's Vidūṣaka is not able to see Śakuntalā even once. He has to content himself with hearing descriptions of her heavenly beauty from his friend or observing her matchless punting by the king. In his first play Kālidāsa committed the mistake of giving undue importance to a third-rate character. In his Vikramorviśyā he rectified his error to a certain extent and in his Śākuntala he assigned to that character his proper place in a drama.

VI KĀLIDĀSA'S CHARACTERISATION ✓

A few remarks on Kālidāsa's characterisation may here be safely made. Characterisation occupies a position of supreme importance in English drama. It is in fact its soul. In Sanskrit it does not appear to have commanded such importance. Writers on rhetoric and dramaturgy make elaborate divisions of nāyikas and nāyikās, carefully lay down the various characteristics that belong to them and give accurate definitions of almost every character that figures

in a drama. All this elaboration creates the impression that the task of a dramatist is more or less mechanical and little scope is left for the poet's ingenuity. But in actual practice we find that poets have freely exercised their powers and though characterisation as such does not occupy a position of commanding importance in the science of dramaturgy, we possess in Sanskrit drama characterisation of a very high order. It is further to be noted that most of the elaborate writers on dramaturgy flourished after the golden period of Sanskrit drama and have thus based their rules on a careful observation of the dramatic literature in existence in their days. So we see that instead of the dramatists following the dramatic rules, it is the rules that have followed them.

Characterisation is of two kinds either to portray highly individualised characters, or to present pictures of highly typical men and women. There was a time in England when dramas like Ben Jonson's *Volpone* or *Every Man in his Humour*, which depict types of character without much plot in them, could please the people. The dramatist's real skill, however, lies in portraying characters that are both individual and universal, characters that are sufficiently individualised, but have a permanent interest for all time. This is what Shakespeare and Kālidāsa have done. We see their characters move and speak in our every-day life, though their dramas were written hundreds of years ago. Indeed, Kālidāsa's great peculiarity which distinguishes him from other Sanskrit dramatists is the skill with which he succeeds in endowing each of his characters with a distinct personality. No two characters of his are alike and everybody has traits peculiar to him.

Confining ourselves to the *Sakuntala* we find that the characters of the two girl friends of Śakuntala are so beautifully differentiated. They are wonderfully united in their friendship for Śakuntalā and show a most sensitive kind of devotion to her welfare and an almost feverish desire to avoid causing their prakṛtipriya friend any unnecessary worry, either mental or physical. But in other respects they have characteristics peculiar to themselves. While the one is serene, grave and sober, the other is vivacious, gay and sunny. While the one has her eye turned towards the serious aspect of

life the other is inclined to take things coolly and in a jolly manner. The one goes deep into human nature and has a foresight that reaches far in the future, the other is carried away by superficial appearance and cannot look much ahead. The one is of a more or less religious temperament, scrupulously conscious of her duties, plain in her talk and candid in her manners, the other is sentimental and romantic, witty in her speeches and jocular in her ways. Almost every sentence that they utter is characteristic and it is possible unmistakably to rearrange a scene, wherein they figure, on the basis of the knowledge of their character, even if the speeches are hopelessly mixed (41).

Another pair of some importance, which is similarly differentiated, is represented by Śārngarava and Śāradvata, two of Kāśyapa's pupils, that take Sakuntalā to her husband's capital. That Śārngarava is the leader of the party and is more important of the two is already indicated to us by his name being first mentioned and his subsequently being introduced in the fourth Act. The difference between their characters becomes noticeable even from the time they enter the king's city. The impressions created on them by the hurlyburly of the capital are different. Their attitude towards the king in the conference that follows emphasises this difference. Śārngarava is agitated, Śāradvata is calm. The one is conscious of the justice of his cause, ■ determined to push it through, and, highly offended at the king's words, hesitates not in directing towards him a volley of ridicule and irony. The other is incapable of all this. He relies on what he knows to be absolutely true, never loses his temper and makes a calm and sign pronouncement in the end.

Kālidāsa has introduced three sages in his *Sākuntalā*, Duṣṭāsas, Kāśyapa and Mārīci. And how unlike one another are they ! Duṣṭāsas is fiery-tempered, unable to brook even for

(41) The peculiar characteristics of the speeches of these friends as well as of other characters in the play have been duly pointed out in our annotations. Here we are dealing with only the general tendencies,

a moment what he considers an insult to his greatness, impetuous in his manners and crooked by nature Kāśyapa is the type of a loving father, to whom anger is not known and whose wealth lies in self-control. While the girls become anxious as to how he will view the incidents that transpired in his absence, he has not a word of blame or censure for them, but congratulates Sakuntala with all his heart. His emotion at the time of Sakuntala's departure is pathetic. Though living in a forest, far removed from family ties, a perpetual celibate himself, he finds it impossible to control his emotion in spite of the magnificent wealth of his asceticism. While he claims for his daughter ordinary respect when he knows she is entitled to uncommon honour, while he gives her a few precepts that she may see them character in her memory, and while he bids her a final good-bye and tells her no power on earth can assuage his grief, the emotional heart of a loving father is amply laid bare. Marica on the other hand is a sage, who is interested neither in earth nor in heaven. He is practicing penance, though he sees no object after which to strive. Living with his wife, he has no family affection in his heart. His mission is to supervise the good of both the worlds and to set time right, whenever he finds it out of joint. With this view he impresses upon Duryanta the inter-dependence of heaven and earth. In fact he is a veritable jivanmukta. Duryantas represents the discipline of the Brahmacharya. If mistake is committed, whether consciously or unconsciously, punishment is bound to follow. There is no scope for forgiveness. Kāśyapa represents the Grhasthasrama, full of calmness and tender emotions. Hospitality is in this state a duty. That is why he takes special care to appoint Sakuntala in his absence to receive the guests. Marica stands for the third stage in a devout Hindu's life, the Vanaprasthasrama. No affection for either earth or heaven is associated with this stage. Along with one's wife penance is to be practiced not for heavenly enjoyments, but for the eternal bliss of Moksha. Unselfish activity for the good of the world is in this stage a prominent characteristic.

Ruskin said of Shakespeare that he has no heroes, he has only heroines. That remark is applicable in the case of

Kālidāsa also His heroines capture us far more than his heroes. Yaguntia is a captivating personality is out of question. Between Puruṇḍara and Daśamī, the Pūruṇḍara monarch is far more interesting and attractive. That is principally due to the nature of his love for Sakuntalā. But even he sinks into insignificance beside his heroine. We have already seen how Sakuntalā dominates the whole play. She is never absent from our vision. The same remark is applicable to Kālidāsa's other heroines. Kālidāsa's women appeal more strongly to a modern reader than his men. The man is the more variable phenomenon, and though mainly virtues are the same in all countries and centuries, the emphasis has been variously laid. But the true woman seems timeless universal. I know of no poet, unless it be Shakespeare, who has given the world a group of heroines so individual yet so universal as true, as tender, as brave as the Indumatī, Sītā, Pārvatī, the Yaks's bride and Sakuntalā (Ryder).

In the last Act of this play Kālidāsa introduces the delightful boy Sarvadamanā. Though the scene wherein he figures is small, it is sufficient to show to us that the poet understood children as completely as he understood women. Kālidāsa in fact believed that woman's love could never be perfect and unselfish, unless it was blessed with children. Motherhood was the true purpose of woman's life. Kumārā Ājya of the Vikramorviśyā, though much older than Sarvadamanā, is in his own way charming. But we believe Kālidāsa liked Sarvadamanā better.

VII KĀLIDĀSA'S LOVE OF NATURE AND HIS ART

With his wonderful insight into human nature Kālidāsa possesses great love for external nature too. His heroine is brought up in a hermitage and her kinmen are the forest-trees. She tends with maternal affection young bereaved deer and plucks not the foliage of favourite trees even for personal decoration. As Dr. Ryder has expressed so felicitously, the characters of a poet of the human heart and a poet of natural beauty unite in Kālidāsa almost chemically. But in the descriptions of external of external nature Kālidāsa suffers in comparison with Bhavabhūti. While the Brāhmana poet impresses us as being an unsophisticated child of nature, Kālidāsa

appears to move in a world of conventionalities. The cuckoo's note, the mangoblossom, the lotus-stalk, the himba-fruit, the Asoka tree and many other conventional things figure in the poetry of Kalidasa. Bhavabhūti has severed the bonds of conventionalism and found out a way for himself. He indulges in the grander, the more sublime and the more awful aspects of nature, while Kalidasa treats us to its softer and more delicate shades.

As a dramatic artist Kalidasa has no equal in Sanskrit. He manages the various incidents in the drama so successfully. They all lead up to a central action and nothing appears disconnected or untoward. The central theme is never lost sight of. His Acts have each a purpose to serve and as we go on reading them we feel we are distinctly advancing farther and farther. The way in which he arranges the entrances and exits of his characters is remarkable. No character is allowed to remain uselessly on the stage. Even small incidents are taken advantage of and made to serve important purposes in the future. Kanva's absence from the hermitage at the time of Dasyantī's visit, the king's telling the Vidusika that his story is only a paribhāsavijalpita, the pupil's volunteering to send sacrificial soothing water for Śakuntala, and Hamsapadika's song may be cited as examples of this faculty of the poet. All these have a deep dramatic purpose, but at the time we read them, we hardly realise their importance. Therein exactly lies the poet's consummate art.

✓ VIII KĀLIDĀSA AND SUFFERING HUMANITY

In a well-known passage in *Midsummer Night's Dream* Shakespeare has declared that the lunatic, the lover and the poet are of imagination all compact and that

The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven,
And, as imagination bodies forth

The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing

A local habitation and a name

Kalidasa possesses great powers of imagination no doubt, but he seems to lack the eye, that rolls up a fine frenzy from heaven

to earth and earth to heaven and also the faculty which gives to any thing a local habitation and a name. One Sanskrit poet fully rises to the ideal of Shakespeare and that is Bāṇa. His high flights of imagination, especially in the descriptive passages, are simply wonderful. Like Shakespeare he also has in one place (42) linked the lover and the poet together for their heaven-rolling imagination. But he does not, however, bring the lunatic to associate with them.

We want to test Kālidāsa from another point of view. In those memorable lines from *The Fall of Hyperion* Keats has declared that none but those, 'to whom the miseries of the world are misery and will not let them rest, can usurp the height in the temple of Sarasvati, which is attained by real poets.' He, therefore, says,

Yes, I must pass them for a nobler life,
Where I may see the agonies, the strife,
Of human hearts

Sleep and Poetry

What is the position of Kālidāsa from this point of view? Does he feel the miseries of the world to be misery? Do they disturb his rest? We think not. This point is hardly susceptible of exact proof. Only personal impressions, obtained by constant perusal of his works, are to be recorded and they must be taken for what they are worth. A poet, attached to the court of a great Emperor, we feel, Kālidāsa was more or less aristocratic in his temperament. His numerous engagements probably left him little time for sympathising with the suffering multitude. Though not quite so callous to the world's miseries as Duryanta was to Hamsapadikā's piteous tale of love, Kālidāsa surely was not a person to weep for other people's distress, like the creepers that shed tears at Sakuntalā's departure. He did not profess the aristocratic contempt for the populace to be sure. He moved among men, women and children, understood their difficulties, gauged the secrets of their heart and knew well the workings of their minds. But he did all this in a more or less objective manner. His own soul was not very much touched

(42) Vide कदम्ब p. 199, ll. 13-19 (Peterson)

Banaś was another typical poetical soul. He knew how full of miseries the world was. Those miseries were too much for his sensitive mind. He wanted to fly away from the world even like Saṅgarava from Duśyanta's capital. He therefore created an atmosphere of idealism for himself and scarcely descended from the heights of the blessed Himalayas into the world of *gun* realities to face the miseries of life and the agonies of human hearts. Of the darker aspects of life he seemed to fight shy. With him everything was ideal. Even the grief of Mahā vetā and Kadmīrī is described in an ideal manner.

But when we come to Bhavabhūti we meet quite a different personality. Here was a man who like Shakespearian Miranda had suffered with those that he saw suffer. He enjoyed no royal patronage. He did not bask in the sunshine of imperial favour. He had to work out a way for himself through a somewhat unsympathetic world. He realised the miseries of the distressed and enjoyed no rest. By some kind of anti-rāṣṭra kopa hetuh (U 11. 12) he thought himself to be allied with suffering humanity. His heart was full of sympathy for his brethren so full that he hardly found words enough to express his emotion. His poetry is full of indications of this state of mind. Works like *kopa* *līlā* are of frequent occurrence. Bhavabhūti's sympathy did not end here. He wanted to relieve the world's distress. He was prepared to make the most exacting sacrifice for this purpose. He would forgo affection, companionship, personal happiness ~~and even the *līlā*~~ (the most valued person) of his life for the sake of the *līlā* (the most valued person) of the world for the sake of the world (U 11. 12). Surely the High Prophet before whom Kent stood in *The Ball of Hyperion* would not refuse to admit Bhavabhūti to the height reserved for the very highest.

IX. KĀLIDĀSA'S LITERARY STYLE

Lastly, we want to say a few words regarding Kālidāsa's literary style. The first characteristic that strikes us is the ease with which the poet writes. He appears to be always at home in his subject. Never for a moment does he seem to be at a loss for an

adequate word or expression to convey his meaning. He wields an exceedingly facile pen and possesses complete control over the language. Labouring, elaborate constructions and expressions are prominent by their absence. His style never shows conscious premeditation or effort, or even subsequent improvement. Shakespeare once said that he never blotted a line and Ben Jonson wished that he had done so in the case of a hundred Kālidāsa can easily boast of his execution in Shakespeare's way without exposing himself to a similar retort.

The second prominent feature of Kālidāsa's style is that it is so concise. He never uses more words than are absolutely necessary. His lines are so compressed. His peculiarity is to suggest much more than what he expresses. He makes his words convey so much meaning that the language seems actually to break under it. In this, he offers a striking contrast to Bhavabhūti. This has been well brought out by Su. R. G. Bhandarkar, 'Kālidāsa', as Professor Wilson remarks, has more fancy. He is a greater artist than Bhavabhūti. The former *suggests* or *indicates* the sentiment, which the latter *expresses* in forcible language. The characters of the latter, overcome by force of passion, often weep bitterly, while those of the former simply shed a few tears, if they do so at all. In the language of Sanskrit critics Kālidāsa's taste is conveyed or *abhyasyajita* by the *lalāya* or the *vyangya* sense of words, while Bhavabhūti's is conveyed by the *raaya* sense' (Preface to the *Mālinībhārata* p. vii).

Another peculiarity of Kālidāsa is his fine sense of propriety in the selection of a suitable style for his various characters. He is a master of a variety of style which he so appropriately displays as occasion arises. His skill lies in adapting a particular style to a particular character. A notable example of this faculty is the style in which the Purohita in the fifth Act speaks (vide our 'Notes' on v. 293-6). His women, for example, never use long compound or speak in an elevated language, a feature which is so noticeable in Bhavabhūti. That a character should be so unlettered as to speak ordinarily in Prakrit but not in that Prakrit long and involved compound, a phenomenon which makes Bhavabhūti's *Mālinībhārata* so offensive, does not disfigure Kālidāsa's dramas. His charac-

acters utter short pithy sentences, exactly like those that people use in their ordinary life. This naturalness of speech that his characters display is in no small way responsible for the vivid realism that pervades his composition.

Kālidāsa writes in what is technically known as the *Vaidarbhi* style,⁽⁴³⁾ the chief features of which are sweet words and graceful composition with no or very few compounds. His language is easy, clear and flowing. Its simplicity and elegance are proverbial. It is free from those artificialities of construction, punning subtleties and jingling assonances of sounds that form at once the strength and weakness of Bana. Kālidāsa's diction is always pure and chaste, smooth and graceful and the choice of his words is happy and often exceedingly felicitous. He uses a large variety of words, though their actual number is not counted, as in the case of some western poets. But they are always of common occurrence and we never meet in his composition with obsolete and out-of-the-way words that often bar our way in Bana or Bhavabhūti.

A traditional stanza assigns to Kālidāsa special eminence in the use of similes. This claim is based not so much on their novel or amazing character as on their appropriateness. His ascetics, for example, use similes which would naturally occur to them and are appropriate to their daily practices. Kālidāsa often embellishes his

(43) *Vaidarbhi* style is thus defined —

‘स्वेयं प्रसादं समतां माधुर्यं सुकुमारता ।

अव्ययविहङ्गद्वयसंज्ञा-कान्तिसमाधयः ॥ ४१

इति वेदमार्गस्य प्राणा दश गुणा स्मृता ।

एषा विषयस्य प्रायो दृश्यते गौडवर्त्मनि ॥ ४२’

— कालिदासः ।

‘समप्रसन्नोऽत्र प्रसादप्रमृतिमिमुंक्षुः श्रुत्वा वेदमार्गं नाम रीतिः । अष्टादश दोषमात्राणि नाम प्रमुक्तानि । विषयस्त्वरसमाधयः वेदमार्गः रीतिरिष्यते ॥’ वासुदेवः वृत्तिः on क. द. १. २. ११,

‘मधुर्य-व्यय-वर्ण-रचना-उल्लास-महा ।

कृतिरिष्यते तच्च वेदमार्गः रीतिरिष्यते ॥ ३’ साहित्यदर्पणः १५

That last definition should carefully be noted by the student.

style by the use of other figures of speech such as *Uprekṣā*, *Pratīkṣā*, *Dr̥ṣṭānta*, *Vnōdha* and *Arthāpatti*, but he never seems to make any special efforts for them. His greatness in the use of generalisations or *Arthantaranyāsa* is even more prominently observed than in similes. These generalisations have become the common stock of the language and are on the lips of every Sanskrit-knowing person. Many a time they have become so much a part of ourselves that men repeating them hardly know that they come from Kālidāsa. Kālidāsa has enriched the Sanskrit language with more quotable lines and expressions than any other single author.

X KĀLIDĀSA, THE SHAKESPEARE OF INDIA

Kālidāsa is called the Shakespeare of India. The epithet is flattering to our sense of patriotism and when we find critics from Shakespeare's own country praise him in unqualified terms, we naturally feel elated at heart. But we must not lose sight of what exactly the epithet means. If it means that Kālidāsa is the greatest of Sanskrit dramatists, as Shakespeare is among the English, we understand the epithet correctly. But if it is understood in the sense, as it is more often than not understood by the common people, that Kālidāsa is as great as Shakespeare, we allow our patriotism to run amuck. With all due reverence for Kālidāsa's memory and admiration for his wonderful genius we must assert that there is no comparison between him and Shakespeare. By the sheer weight of his thirty-seven plays the 'sweet Swan of Avon' easily beats Kālidāsa, who has only three to his credit. Kālidāsa knew the world. His knowledge of men and women and the workings of their hearts was wonderful. But Shakespeare's knowledge was simply phenomenal. The extensive panorama of characters that he rolls before our vision in his plays, from which no scene of the world seems to be absent, strikes us dumb with admiration. It is impertinent to try to express his greatness in clumsy inadequate language. Beside the wonderful variety of Shakespeare's characters, Kālidāsa's extremely limited pictures sink into insignificance.

No doubt Kālidāsa's genius is allied to that of Shakespeare's. He possessed mighty potentialities. Both of them belong to the same

species. But we must judge each by the amount of work each has put forth. Both of them are brothers indeed, but one is an elder brother to whom the younger must look up to with reverence. Kalidasa may have excelled Shakspeare in this particular or that. But that does not revert their relation or raise him to equality with him. The error of assigning to Kalidasa the same greatness as that of Shakspeare is analogous to that of some historical writers that place Sivaji on a level with Napoleon, or prove him even superior to the great French Emperor. Sober criticism must avoid such mistakes and look at the matter with the right perspective.

अथ

अभिज्ञानशाकुन्तलम्

प्रथमोऽङ्कः

या सृष्टिः स्रष्टुराद्या ब्रह्मति विधिहुनं या हविर्या स होत्री
ये हे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् ।
यामाहुः 'सर्वयोजनप्रकृतिरिति यया प्राणितः प्राणवन्तः
प्रत्यक्षामि. प्रपन्नस्तनुभिरयतु बन्धामिरष्टामिरीशः ॥ १ ॥

(तान्दन्ते^१) सूत्रधारः—(नेपथ्याभिमुख्यवस्त्रेण) गात्रं, यदि नेपथ्यविधान-
मवहित, 'तर्हि नस्तान्दन्तमग्राहाम् ।

१ (प्रविश्य) नदी—भजजवत्, इव हि। बाणवेदु भजजो को गिलोमो
भणुच्छ्रीभदृति। ['आर्यपुत्र, इयमस्मि । 'आज्ञापकतु वार्गः को नियोगोऽ-
नुष्ठीपयामिति ।]

First ACT

May I see [that is, the supreme Lord Śiva] protect you-
[I see,] who is possessed of those eight perceptible forms, [to
wit, that viz water] which [is] the first creation of the
Creator, [that viz fire] which carries the oblation offered
according to injunction, and [that viz. the sacrificed] which
performs the sacrifice, [those] two [viz the Sun and the
Moon] which regulate time [that viz ether] which,
having for its attribute the object of hearing [i. e. sound],
remains pervading the universe, [that viz the earth]
which they designate as the source of all seeds, [and that
viz the air] by which the living are endowed with life 1

(At the end of the benediction) Manager—(Looking towards
the curtain) Noble Lady, if the performance of [your] dressing
is over, then just come over here (Entering) Actress—My
noble Lord, here I am Let your honour command as to what
duty is to be executed

१ 'अभिज्ञानशाकुन्तलम्' च. २ 'भूत' व-म : 'प्रविवक्षति मन्त्रणा'
इत्यधिक म-पुस्तके, २ 'तर्हि' इति नास्ति न-पुस्तके. 'तदित्, क. ५ 'अत्र
(आर्य)' व-म. ६ नास्तीति वाक्य न-म-क-पुस्तकेषु.

६ सूत्रधार—आर्ये, अभिरूपभूयिष्ठा परिपदियम् । अद्य खलु कालिदासप्रधि
तवस्तुनाभिज्ञान^१शाकुन्तलनामधेयेन नवेन नाटकेनोपस्थात्थ्यमस्माभिः । तव
प्रतिपात्रमाधीयता यत्न ।

१ नटी—सुविदिदप्यओअदाए अणस्स ण किं वि परिहाइस्सदि । [सुविहित
प्रयोगतयायस्स न किमपि ^२परिहास्यते ।]

सूत्रधार.—आर्ये, कथयामि ते मूर्तार्थम् ।

आ परितोपाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।

यत्नमपि शिक्षितानामात्मन्यप्रत्यय चेत्तः ॥ २ ॥

नटी—एव मेदम् । अणन्तरकणिज्ज दाय अज्जो आणवेदु । [^३एवं तु इदम् ।
अनन्तर^४करणीय तावदार्थं^५ जाज्ञापयतु ।]

३ सूत्रधार.—किम-यदस्या परिपद भुज्जप्रमदनत ।

नटी—अद्य क्वम् उण उदु अचिरिअ गायिस्सम् । [अद्य कतम पुनर्कृतुम-
धिकृत्य गायामि ।]

Manager—Noble Lady, this assembly is for the most part composed of learned men To day, indeed, we have to wait upon [it] with a new drama, *Abhijnana-Sakuntala* by name, the plot of which has been strung together by Kalidasa Let therefore [by you] effort be bestowed on every character

Actress—On account of your honour's having well arranged the representation nothing at all will be wanting

Manager—Noble lady, [I] tell you the truth

1 [I] do not consider [my] knowledge of representation sound until [it cause] the satisfaction of the learned
2 The mind of even the highly instructed [persons] is void of confidence in itself

2

Actress—Is this so ? Let your honour now (*tavat*) command what is next to be done

Manager—What else than to please the ears of this audience ?

Actress—Then, concerning which season shall I sing ?

१ 'शाकुन्तलाय्येन' व-क, म-पुस्तके नाटकमाधेय नास्ति २ 'परिहाव-
यिस्सदि (परिहासयिष्यते)' म ३ 'एव इदम् (एवमेतत्)' म. ४ 'दाव (तावत्)'
इत्येतानास्ति घ-पुस्तके. ५ नटीवाक्यमेतत् नास्ति न-क-म पुस्तकेषु.

सूत्रधारः—अन्विममेव तावदचिरप्रवृत्तमुपभोगक्षमं श्रीमसमयमधिकृत्य गीय-
तम् । सप्रति हि

सुभगसलिलावगाहाः पाटलसंसर्गसुरमिवनवाताः ।

प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः ॥ ३ ॥

नटी—तद् । [तथा ।] (गायति)

ईसीसिचुम्पिआहं भमरेहि सुउमारकेसरसिहाह ।

ओदंसयन्ति दधमाणा पमटाओ सिरीसकुसुमाहं ॥ ४ ॥

[ईदीवचुम्पितानि भ्रमरैः सुकुमारकेसरशिखाणि ।

अवतपन्ति दधमाना प्रमदाः सिरीवकुसुमानि ॥ ४ ॥]

सूत्रधारः—आहं, साधु गीतम् । अहो रागवद्विस्तृतितिरालिखित इव सर्वेनो
रक्तम् । तदिदानीं 'कतमत् प्रकरणमाश्रित्येनमाराधयाम' ।

नटी—न अजमिस्तेहि पटम एव्व आणत्त अहिण्णाणसाउन्दल णाम अपुव्व
णाढअं पओए अधिकरीअदुत्ति । [नन्वार्यमित्रैः प्रथममेवाज्ञप्तमभिज्ञान'शाकुन्तलं
नामापूर्वं नाटक 'प्रयोगेऽधिक्रियतामिति ।]

Manager—Why, sing just with reference to this very summer
time, which has recently set in [and] which is [so] suited to
enjoyment For, at present,

Are the days on which a plunge in water is pleasant,
on which the sylvan breeze is fragrant owing to contact
with Patala flowers, on which sleep is easily induced in
thickly shaded spots [and] which are charming towards
[their] close

3

Actress—So [be it] (Sings)

Compassionate women use as ear-ornaments the Śirisa
flowers, which are only gently kissed by bees and the tips
of whose filaments are very delicate.

4

Manager—Noble Lady, well sung Ah ! The audience on all
sides [looks] as though painted in a picture, with the functions
of [its] mind riveted on the melody Now then, having recourse
to which drama shall we entertain it ?

Actress—Why, even at the outset it has been ordered by your
worthy and honourable self that a new drama named Aohyānā-
Sākuntala should be taken up for representation !

१ 'तदिममेव' न-क; 'तदमुमे' म. २ 'कतम प्रयोगम्' म. ३ 'सउन्दल
(शाकुन्तलम्)' व-क. ४ पओएण (प्रयोगेण)' व

सुवधारः—आर्ये, सम्यगनुबोधितोऽस्मि । अस्मिन् क्षणे विस्मृतं खलु मया ।
कृतः ।

तवास्मि गीतरोगेण हारिणा प्रसभं इतः ।

एष राज्ञेय दृश्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥ (निश्चान्तौ)

इति प्रस्तावना

(ततः प्रविशति मृगालुसारी सगरबापहस्तो राजा रथेन मृत्यु)

सूतः—(राज्ञेय मृग चावलोक्य) आयुष्मन्,

कृष्णसारं ददध्वन्नुस्त्वयि चाधिज्यकामुके ।

मृगानुसारिणं साक्षात् पश्यामीव पिनाकीनम् ॥ ६ ॥

राजा—सूत, दूरमुना सारङ्गेण वयमाकृत्य । अयं पुनरिदानीमपि

प्रीयामङ्गाभिरामं मुहुरनुपतति स्यन्दने दध्नुः

पञ्चाध्वेन प्रविष्टः शरपतनमयाद्भ्यसा पूर्वकायम् ।

Manager—Noble Lady, I have been well reminded At this moment [it] was indeed forgotten by me How?

By the ravishing melody of your song I was forcibly
carried away, like King Dushanta here by an antelope of
extreme fleetness

5

(They two go out)

END OF THE PROLOGUE

(Then enters in a chariot the king, pursuing a deer [and], holding
a bow with arrow [fixed] in hand, and the charioteer)

Charioteer—(Looking at the king and at the antelope)
Long-lived one,

Casting my eye on the black and spotted antelope and
on you whose bow is strung, I behold, as it were, the
holder of the Pinaka [bow, that is, Lord Śiva] in person,
chasing the deer

6

King—Charioteer, we have been drawn far by this antelope
Again even now he,

Whose glance is now and then fixed on the pursuing
chariot in a manner graceful owing to the turn of his
neck, who has entered to a great extent the fore-part of
[his] body with the hinder half through fear of the
descent of the arrow [and] who has strewn [his] track

१ 'स्थापना' म 'दत्तदृष्टि' इत्यपि वक्ति पाठः .

दर्भैरर्धावलीढैः श्रमविवृतमुखमंशिमिः कीर्णवर्त्मा

पश्योदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति ॥ ७ ॥

(सविस्मयम्) तवेष कथमनुपतत एव मे प्रयत्नप्रेक्षणीयं सवृत्त ।

सूतः—आयुष्मन्, 'उत्तातिनी' मृमिरिति मया रश्मिसव्यमनादयस्य मन्दीकृतो रवेगः । तेन मृग एव विप्रकृष्टान्तरं सवृत्तः । संप्रति समदेशवर्तिनस्ते न दुरासदो भविष्यति ।

राजा—तेन हि मुच्यन्तामभीषवः ।

सूतः—यदाज्ञापयत्वायुष्मान् । (रवेगं निरूप्य) अयुष्मन् पश्य पश्य ।

मुक्तेषु रश्मिषु निरायतपूर्वकाया

निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः ।

आत्मोज्झतैरपि रजोभिरलङ्घनीया

धावन्त्यमी तुगजवाह्यमयेव रथयाः ॥ ८ ॥

राजा—सत्यमतीत्य हरितो हरिक्षं वर्तन्ते वाजिनः । तथा हि ।

with the half-chewed Darbha-blades dropping from his mouth opened through exhaustion, moves, observe, much more in the sky [but] little on the earth, owing to his lofty boundings. 7

(With surprise) How, then, has he become visible [only] with effort to me who am just rushing after [him] ?

Charioteer—Long-lived one, for the reason that (iti) the ground was uneven the speed of the chariot has been slackened by me by drawing in the reins. Therefore, the deer there became separated by a very long distance. Now by you, who are on level ground, he will not be difficult to get at.

King—Then surely let the reins be loosened.

Charioteer—What the Long-lived one commands [will be immediately executed] (Acting the speed of the chariot) Long-lived one, look, look

The reins being loosened these horses gallop along as if with impatience of the speed of the deer, with the fore-part of [their] bodies fully stretched out, with the tips [of their] chowries quiverless, with [their] ears steady and erect, [and becoming] incapable of being overtaken even by the dust raised by themselves. 8

King—Really [our] horses are outstripping the horses of the sun (harit) and the horses of Indra (harish) So, indeed,

१ 'उत्तातिनी' व-म. २ 'संवृत्तः' इति नास्ति न-फ-पुस्तकयोः.

यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलता

यदद्वा विच्छिन्नं भवति कृतसंधानमिव तत् ।

प्रकृत्या यद् वक्रं तदपि समरेखं नयनयो-

नं मे दूरे किञ्चित् क्षणमपि न पार्श्वे स्थज्जवात् ॥ ९ ॥

मृत, पश्येनं व्यापादमानम् । (क्षरसंधान नाटयति ।)

(नेपथ्ये ।) भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

सूत.—(आकर्ण्यलोक्य च) आपुष्पन्, अस्य खलु ते बाणपथवर्तिनः
कृष्णसारस्यान्तरे तपस्विन् तपस्विता ।

राजा.—(ससभ्रमम्) तेन हि प्रवृत्तता वाजिन ।

सूत.—इथा । (रथ स्थापयति)

(तत् प्रविशत्यात्मनाऽतीतो वैद्यानसः)

वैद्यानसः.—(हस्तमुच्यम्) राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः

न खलु न खलु याण, सन्निपात्योऽयमस्मिन्

मृदुनि मृगशरीरे पुष्पराशविधाम्नः ।

That which [appears] minute to sight suddenly attains magnitude, that which really is disjointed becomes as if united; even that which by nature is crooked [appears] straight to [my] eyes, to me nothing even for a moment [remains] at a distance, nor at my side, owing to the velocity of the chariot

Charioteer, behold him being killed (Acts as if the arrow) (Behind the curtain) Ho ! Ho ! King, that is a deer [belonging] to the hermitage [He] should not be killed, should not be killed

Charioteer—(Hearing and observing) Long-lived one, hermits, indeed, have arrived in the interval of this deer, who is within the range of your arrow

King—(Hastily) Then, surely let the horses be checked

Charioteer—Very well (Stops the chariot)

(Then enters a hermit with himself as third)

Hermit—(Raising his hand) King this is a deer of the hermitage [He] should not be killed, should not be killed

Not indeed, not indeed, should this arrow be made to descend upon the delicate body of a deer, like fire upon

१ 'यदर्थे' व-न-म-क २ 'पात' न म. ३ न दृश्यतेऽयं श्लोकः न-म-क-पुस्तकेषु

४ 'तुल' इति कश्चिद् पाठः

क वत हरिणकानां जीवितं चातिछोले
 क च निशितनिपाता वज्रमाराः शरास्ते ॥ १० ॥
 तत् साधुकृतसंधानं प्रतिसंहर सायकम् ।
 आर्तत्राणाय च शस्त्रं न प्रहर्तुमनागसि ॥ ११ ॥

राजा—एष प्रतिसंहतः । (यथोक्त करोति)

वैखानसः—सदशमेतत् पुरुषं प्रदीपस्य भवतः ।

‘जन्म यस्य पुरोर्वशे युक्तरूपमिदं तव ।

पुत्रमेवंगुणोपेतं चक्रवर्तिनमाप्नुहि ॥ १२ ॥

इतरौ—(बाहू उद्यम्य) सर्वथा चक्रवर्तिन पुत्रमाप्नुहि ।

राजा—(सप्रणामम्) प्रतिगृहीतम् ।

वैखानसः—राजन्, समिदाहरणाय प्रस्थिता वयम् । एष खलु कण्वस्य
 ‘कुलपतेरदुमालिनीतीरमाश्रमो दृश्यते । न चेदन्यकार्यादिपातः, प्रविश्य प्रतिगृह्य-
 तामातिथेयः सत्कारः । अपि च ।

a heap of flowers ! Where also, is the extremely frail
 life of poor deer and where your arrows of sharp descent
 and adamant strength. 10

Therefore, withhold your arrow which has been well
 aimed. Your weapon is for the protection of the distressed,
 [but] not to strike at the innocent 11

King—Here it is withdrawn (*Does as said*)

Hermit—This is worthy of you who are the brilliant (*pra*)
 light of Purn's race

This exceedingly becomes you whose birth in the
 race of Purn [May you] obtain a son, endowed with like
 virtues, [who would be] a universal emperor (*cakravartin*) 12

Others—(*Raising their hands*) Assuredly [you would] obtain
 a son, who would be a universal emperor

King—(*With a bow*) Accepted

Hermit—King, we have started for fetching fuel Here, indeed,
 is seen on the bank of the Mālinī the hermitage of Kanva, the
 Lord of the Group If neglect of other duties, were not [to result],
 having entered, let hospitality suitable for guests be accepted
 [by you] And also

रम्यास्तपोवनानां प्रतिहतघिघ्नाः क्रियाः समयलोक्य ।

शास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्क इति ॥ १२ ॥

राजा—अपि सनिहितोऽत्र कुलपतिः ।

यैत्रानसः—इदानीमेव दुहितर शकुन्तरामतिथिसत्काराय निभुज्य देवमत्स्याः
प्रतिकूल समयितुं गोमतीर्थं गतः ।

राजा—भवतु । तामेव द्रक्ष्यामि । सा खलु विदितमति मा महर्षेः कथयिष्यति ।

यैत्रानसः—साधयामस्तावत् । (सशिष्यो निष्प्रान्तः)

राजा—सूत, चोदयाध्वान् । पुण्याग्रमदर्शनेन तावदात्मानं पुनीमहे ।

सूतः—यदारापयत्यायुष्मान् । (भूयो रथवेग निरूपयति)

राजा—(समन्तादवलोक्य) सूत, अकथितोऽपि ज्ञायत एव श्रवणमा
भोगस्तपोवनस्येति ।

सूत.—रूपमिव ।

राजा—किं न पश्यति भगन् । इह हि

Beholding the rites of ascetics, with their obstacles removed and [therefore] pleasing, you will understand how [effectively] your arm, marked with the scar of the bow-string, defends [them]

13

King—Is the Lord of the Group present here ?

Hermit—Just now having directed his daughter Śakuntalā to offer hospitality to guests, he has gone to Somatīrtha to pacify her adverse fate

King—Well, herself I shall see. She indeed, will report me to the great sage as one whose devotion is known

Hermit—Meanwhile [we] walk along (Goes out with pupils)

King—Charioteer, drive on the horses. [We] shall just purify ourselves with the sight of the holy hermitage

Charioteer—As the Long-lived one commands. (Again acts the speed of the chariot)

King—(Looking around) Charioteer, though untold, it is indeed (even) known that this is the extension of the penance grove !

Charioteer—How possibly ?

King—Do you not see ? For here [in some places],

नीवाराः शुक्रगर्भकोटरमुखम्रष्टास्तरूणामधः
प्रस्निग्धाः कचिदिद्गुदीफलमिदः सूच्यन्त एवोपला ।
विश्वासोपगमादमिन्नगतय शब्दं सहन्ते मृगा-
स्तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किता ॥ १४ ॥

अपि च ।

कुल्याम्भोभिः पवनचपटैः शास्त्रिनो धौतमूला
भिक्षो रागः कितलयरुचामाज्यधूमोद्गमेन ।
एते चावांगुपवनभुवि च्छिन्नदम्भकुुरायां
नष्टाशङ्का हरिणशिखो मन्दमन्दं चरन्ति ॥ १५ ॥

सूतः—सर्वमुपपन्नम् ।

राजा—(स्तोत्रमन्तरं गत्वा) तपोवननिवासिनामुपरोवो माभूतः । एतावत्येव
३ रथं स्थापय वावदन्तरामि ।

सूतः—शूताः प्रमदः । अवतरत्वायुष्मान् ।

Are the [grains of] wild-rice beneath the trees, fallen
from the mouths of hollows with parrots inside, some-
where stones, excessively oily, are plainly betrayed as
crackers of Ingudi fruit, the deer, whose gait is undistur-
bed owing to the acquisition of confidence, stand the
sound [of the chariot], and the paths to reservoirs of
water are marked with lines of the droppings from the
skirts of bark-garments

14

Moreover,

The trees have their roots washed by the waters of
canals rippling in the wind; the [red] hue of the lustre
of tender leaves is diversified by the smoke of ghee rising
up; and here, close by, on the garden-ground where
sprouts of Darbha-grass are cut, leisurely graze the young
ones of deer, free from [all] fear

15

Charioteer—All is reasonable

King—(*Going a short distance*) Let there be no inconvenience
to the residents of the penance grove Stop the chariot just
here so that I get down

Charioteer—The reins are held in Let the Long-lived one
alight.

राजा—(अवतीर्य) सुत, विनीतवेपेण प्रवेष्टव्यानि तपोवनानि नाम । इदं तावद् गृह्यताम् । (भूतस्याभरणानि घनुद्योपनीय^१) सुत, यावदाश्रमवासिनः प्रत्यवेक्ष्याहमुपावर्तं तावदारपृष्ट्वा क्रियन्तां वाजिनः ।

सुत —तथा । (निष्क्रान्त)

१ राजा—(परिक्रम्यावलोक्य च) इदमाश्रमद्वारम् । यावत् प्रविशामि । (प्रविश्य निमित्त सूचयन्)

शान्तमिदमाश्रमपदं स्फुरति च पाह्नु कुन. फलमिहास्य ।

अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १६ ॥

(नेपथ्ये ।) इदो इदो सहीओ । [इत इत सस्यौ ।]

राजा—(वृणं दत्वा) अये, दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते । १ यावदत्र गच्छामि । (परिक्रम्यावलोक्य च) अये, एतास्तपस्विकन्यका स्वप्रमाणातुरूपैः सेचनघटैर्बलिपादपेभ्यः पयो दातुमित एवामिवर्तन्ते । (निपुण निरूप्य) अहो, मधुरमासा दर्शनम् ।

King—(*Alighting*) Charioteer, penance-groves should, indeed, be entered in a modest dress Just hold this (*Having made over his ornaments and bow to the charioteer*) Charioteer! by the time I come back, having visited the inmates of the hermitage, let the horses have their backs rendered wet

Charioteer—Very well (*Goes out*)

King—(*Going round and observing*) Here [is] the entrance to the hermitage Let me enter (*Entering and indicating an omen*)

This ground of the hermitage is tranquil and [yet] my arm throbs! Whence can arise its fruit here? Or things destined to happen exist everywhere [that is, things bound to happen happen at all places]

10

(*behind the curtain*) This way, this way, my friends!

King—(*Listening*) Ah, to the right of the garden of trees [something] like a conversation is heard I [shall] just go here (*Going round and observing*) Ah! here are the hermit-girls coming just this way to water young trees with watering jars suited to their size (*Eyeing closely*) Oh, sweet or pleasing [is] the appearance of these

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनी यदि जनस्य ।
दूरीकृता खलु गुणैरुद्यानलता वनलताभिः ॥ १७ ॥

यावदिमा छायामाश्रित्य प्रतिपालयामि । (विलोक्यन् स्थित)
ततः प्रविशति यथोक्तव्यापारा सह सखीभ्याञ्चक्रुन्तला)

१ शकुन्तला—द्वयो द्वयो सहिषो । [इव इत मन्त्रौ ।]

अनसूया—इत्थं सतन्दले, वृक्षतो वि तादृकरसवस्स अस्समरुखभा
पिलवोति तर्केमि । अं इमिणा गोमालिकाकुसुमपेलवा तुम वि एदाण
६आलवालपूरणे णिउत्ता । [हन्ता शकुन्तले, स्वतोऽपि तातव्यापस्याश्रमवृक्षकाः
प्रियतरा इति तर्कयामि । 'यदनेन नवमालिकाकुसुमपेलवा' खमयेतेपामालवालपूरणे
नियुक्ता ।]

१ शकुन्तला—अ केवल तावणिओओ एव । अस्मि मे सोदरमणेहो एरेसु
[१ न केवल तावनियोग एव । अस्मि मे सोदरमेह एतेषु ।] (वृक्षसेचन रूपयति)

राजा—कथमिदं सा कण्वदुहिता । असाबुदर्शा खलु सत्रभयन् काश्यप, ॥

१२ इमामाश्रमवर्गे नियुक्ते ।

If this beauty, difficult to be found in a harem, [belongs]
to people living in a hermitage, [then] indeed, are garden-
creepers distanced in virtues by forest-creepers 17

Just resorting to this shade, [I shall] wait (*Stands
watching*)

(*Then enters Śakuntalā, engaged as described, with two friends*).

Śakuntalā—This way, this way, my friends !

Anasūyā—Friend Śakuntalā, I guess the trees in the hermitage
are dearer to father Kāśyapa than even you ; since he has
appointed even you, who are delicate like the *Nayamālikā* flower,
to fill their basins !

Śakuntalā—Not merely father's command alone ! I have a
fraternal affection towards them (*Gesticulates watering the trees*)

King—How, is this that daughter of Kanyā ? Void of dis-
crimination, indeed, is his reverence Kāśyapa, who appoints her
to the duties of the hermitage

१ 'जेण (येन)' व-न-ऊ. २ 'पेखला (पेखला)' म. ३ 'हला अणसूए
(हला अनसूये)' इत्यधिकं ख-पुस्तकेऽत्र.

इदं किलाग्या जमनोहरं वपु-
स्तपःक्षमं साधयितुं य इच्छति ।

ध्रुवं स नीलोत्पलपत्रधारया

शमीलता छेत्तुमृषिर्व्यघस्यति ॥ १८ ॥

भवतु । पादपान्तहित एव विग्रन्था तावदेना पद्यामि । (तथा करोति)

शकुन्तला—सहि अणसूए, अदिपिणद्वेण वक्कलेण विभवदाए णिअन्तिद-
१ हि । विट्ठिलेहि दाव ण । [सखि अणसूये अतिपिणद्वेण वक्कलेण प्रियवदया
नियन्त्रितास्मि । शिथिलय तावदेतत् ।]

अनसूया—तह । [तथा ।] (शिथिलयति)

६ प्रियवन्दा—(सहासम्) एत्थ पमोहरवित्थारइत्तअ अत्तणो जोव्वण उवाल्ह ।
म किं उवाल्हमेसि [अत्र पयोधरविस्तारविकृतमात्मनो यौवनमुपशब्दम् ।
मा किमुपालभये ।]

१ राजा—सम्यगियमाह ।

इदमुपहितसूक्ष्मग्रन्थिना स्फन्धदेशे

स्तनयुगपरिणादाच्छादिना वक्कलेन ।

The sage, who possibly expects to render this artlessly attractive form capable of penance, certainly attempts to cut a Śamī branch with the edge of the petal of a blue lotus

18

Well being just concealed by trees I [shall] now (*āvat*) observe her at ease (*Does so*)

Śakuntalā—Friend Anasūyā, I am pinioned by priyamvadā with a bark too tightly fastened. Just loosen this

Anasūyā—So [be it] (*Loosens*)

Priyamvadā—(*With a laugh*) In this matter blame your youth, which causes the expansion of breasts! Why do you blame me?

King—This [girl] speaks aright

This blooming body of hers, [dressed] in a bark which covers the expanse of her two breasts and has its delicate knots fastened on the region of her shoulders, does not

१ 'समित्त्वाम्' न-म. २ 'विग्रन्थम्' न-म, 'विस्तारम्' घ. ३ नास्तिर्द वाक्य न-क-म-पुस्तकेषु ४ इत् आरभ्य 'अथवा' इत्यन्त न दृश्यते न-क-म-पुस्तकेषु.

वपुरभिनवमस्याः पुष्पति स्वां न शोभां
कुसुममिव पितृं पाण्डुपत्रोदरेण

अथवा काममनुरूपमस्या वपुषो वल्कलं न पुनरल्लकारश्रियं न पुष्पति । कुतः ।

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।

इयमधिकमनोक्षा वल्कलेनापि तन्वी

किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ २० ॥

शकुन्तला—(अग्रतोऽवलोक्य) एसो वादेरिदपञ्चुलीर्हि सुवरेदि विभं मं
केसरसक्खओ । जाव न संभावेमि । [एष वानेरिपल्लवाद्गुलीभिस्त्वरयतीव मां
३ केसरवृक्षक । यावदेन सभावयामि ।] (परिक्रामति)

प्रियंवदा—इला सचन्दले, एत्थ एव दाव मुहुत्तथ चिट्ठ । [इला शकुन्तले,
अत्रैव तावन्मुहूर्तं तिष्ठ ।]

६ शकुन्तला—किंमिति । [किं निमित्तम् ।]

प्रियंवदा—जाव तुए उवगदाए लदासणाहो विभं अब केसरसक्खओ
पडिभादि । [यावत् त्वयोपगतया लतासनाथ इवायं केसरवृक्षकः प्रतिभाति ।]

exhibit its proper charm, like a flower enveloped in the
interior of a pale leaf 19

Or rather, granted that the bark is unsuited to her form,
but it is not that it does not cherish the charm of embellish-
ments. Why ?

A lotus, though encased in moss, is charming; the
speck, though dark, heightens the beauty of the moon ;
this slender lady is more attractive even with the bark ,
what, indeed, is possibly not an embellishment to lovely
forms ? 20

Śakuntalā—(*Looking in front*) This Kesara tree as though
hastens me on with its fingers of leaves set in motion by the
wind Let me just honour it (*Moves about*)

Priyamvadā—Dear Śakuntalā, just stay there only for a time.

Śakuntalā—What for ?

Priyamvadā—For with you near, this Kasara tree appears as
though possessed of a creeper !

१ 'वयसः' न-म. २ नास्तीद न-क-म-पुस्तकेषु.

१ शकुन्तला—अदो वसु प्रियवदा सि त्वम् । [अतः खलु प्रियवदासि त्वम् ।]

राजा—^१प्रियमपि तप्यमाह शकुन्तला प्रियवदा । अस्या खलु

अधरः फिसल्यराग कोमलविट्पातुकारिणौ बाहू ।

कुसुममिव लोमनीय यौवनमङ्गेषु सनद्धम् ॥ २१ ॥

अनसूया—इहा सञ्दले, इह सञ्चलद्द सहभारस्य त्वए किदनामहेआ वणजोसिणित्ति णोमालिआ । णं विस्मरिदा सि । [इहा शकुन्तले, इह ३ स्वयवद्दू सहकारस्य त्वया कृतनामपेया वनज्योत्सेति नवमालिका । एता विस्मृतासि ।]

शकुन्तला—तदा भताण वि विस्मरिस्मि । (सतामुपेत्यावलोक्य च) इहा,

१ रमणीए वसु काळे. इमस्स लदायाभवमिहणस्स वद्दभरो सवुत्तो । णवकुसुम-
जोत्थणा वणजोसिणी, 'सिगिद्वपवद्दाए उवभोभवयामो सहभारो । [तदत्मा-
नवि विस्मरिष्यामि । (सतामुपेत्यावलोक्य च) इहा, रमणीये खलु काळ

१ एतस्य लतापादपमियुनस्य व्यतिकर सवुत्त' । 'यभवकुसुमयौवना वनज्योत्सा,
स्निग्धपद्मवतयोपभोगक्षम सहकार ।] (पश्यन्ती तिष्ठति)

प्रियंवदा—अणसूए, जाणासि किण्णिमित्त सञ्दला वणजोसिणि. अदिमेत्त

Śakuntalā—Hence, indeed, you are called Priyamvadā

King—Though agreeable, [yet] the truth Priyamvadā has said to Śakuntalā. Indeed, her

Lower lip has the redness of a fresh leaf, her arms
imitate tender twigs [and] youth, attractive like a
flower, pervades her limbs

21.

Anasūyā—Dear Śakuntalā, here is the Navamālīkā, the self-
elected wife of the mango-tree, named by you Vanajyotana
Have you forgotten it?

Śakuntalā—Then, I shall forget even myself! (Approaching the
creeper and looking at it) Dear, at a charming season, indeed,
has the union between this pair, the creeper and the tree, taken
place Since Vanajyotana is possessed of youth [marked] with
fresh flowers [and] the mango tree is capable of enjoyment
owing to [its] possession of lovely leaves

Priyamvadā—Anasūyā, do you know for what reason Śakuntalā

१ 'न पुन प्रियवदा । प्रियमपि तप्यमाह' म. २, 'यद्' इत्येतथास्ति.

घ-न-क-पुस्तकेषु ३ 'वद्' घ-फ-म

१२ पेक्खदिति । [अनसये, जानासि किंनिमित्तं^१ अकुन्तल्य वनज्योत्नामतिमात्रं पश्यतीति ।]

अनसूया—ण वल्लु किभावेमि । कहेहि । [न खलु विभावयामि । कथय ।]

१५ प्रियंवदा—जह वणजोसिणी अणुत्वेण पाब्बवेण संगदा । अवि णाम एव्व अह वि अरणो अणुत्वे वर लहेअत्ति । [यथा वनज्योत्नानुरूपेण पादपेन संगता, अपि नमैवमहमप्यात्मनोऽनुरूपं वर लभेयेति ।]

१८ शकुन्तला—एतो णृणं वुह अत्तगदो मणोद्धो । [एव नूनं तथात्मगतो मनोरथः ।] (कलशमावर्जयति)

राजा—अपि नाम कुलपतेरियमसवर्णक्षेत्रसम्भवा स्यात् । अथवा कृतं सदेहेन

असशय क्षत्रपरिग्रहक्षमा

यदार्यमस्यामणिलापि मे मन ।

सता हि संदेहपदेषु वस्तुषु

प्रमाणमन्त करणप्रवृत्तयः ॥ २२ ॥

तथापि तत्त्वत एनामुपलक्ष्ये ।

शकुन्तला—(ससन्नम्) अम्मो ! सलिलमेवसंभ्रमुत्पादो णोमालिअ उज्जिअ

|| looking exceedingly at Valajyotnā ?

Anasūyā—I really cannot guess ! Tell [me]

Priyamivadā—'As Vanajyotnā is united with a suitable tree, so may I also obtain a bridegroom worthy of me ' This [is what she is thinking].

Śakuntalā—This certainly is the desire within your own self (*Bends the pitcher*)

King—Can it be that this [girl] is sprung from a wife (*-ksetram*) of the Lord of the Group not belonging to his own class ? Or away with doubt

Undoubtedly she is fit for being taken [as a wife] by a Ksatriya since my honourable mind has a longing for her, for to the good, in matters that are subjects of doubt, the inclinations of [their] hearts are the [deciding] authority

22

Nevertheless I shall ascertain the truth regarding her.

Śakuntalā—(*In confusion*) Ah ! Starting up in confusion

१ 'निमित्तम्' इत्येतन्नास्ति न-क-म-पुस्तकेषु.

३ वधर्ण मे मधुभरो भविष्यद् । [अम्भो । सलिलसेकसमभ्रोद्गतो नवमालिकामु-
ज्जित्वा वदनं मे मधुक्रोऽभिवर्तते ।] (भ्रमरवाचा रूपयति)

राजा—(सस्पृहमवलोक्य)

‘चलापाद्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याप्यायीष्व स्वनसि मृदु कर्णान्तिकचर ।
‘करं व्याधुनवत्या पिबसि रतिसर्वस्वमधरं
ययं सत्त्वान्वेषान्मधुकर हतास्थं यलु कृती ॥ २१ ॥

शाकुन्तला—अ एषो ‘धिदो विरमदि । अण्णदो गमिस्स । (पदान्तरे
स्थित्वा । सदृष्टिक्षेपम्) बह इदो वि आभण्ठदि । इत्थं, परिताभहं म
३ इमिणं दुग्धिणीदेणं दुग्धमधुभरेण पटिह्वभमाणं । [न एव शृष्टे विरमति ।

[caused] by the sprinkling of water, a bee having left the
Navamālīkā, is hovering round my face. (Gesticulates an-
noyance by the bee)

King—(Looking longingly)

You touch repeatedly her quivering eye the corners of
which are tremulous, hovering near her ear you sweetly
hum, as though whispering a secret [of love], in spite
of her waving her hand you drink her lower lip, the All-
in-all or essence of enjoyment; [whilst] we, [O] bee !
are undone through search for truth [regarding her];
you, indeed, are blessed !

23

Śakuntalā—This impudent [bee] won't stop I shall move
elsewhere. (Standing at another step and casting a glance)

१ ‘समन्तो (सम्रान्त)’ म-फ २ ‘अदिहोदि (अभिभवति)’ म. ३ अस्माद्
श्लोकाद् प्राक् ‘साधु बाधनमपि रमणीयमस्या’ ।

यतो यत्. पट्चरणोऽभिवर्तते
ततस्तत् प्रेरितलोललोचना ।
विवर्तितभ्रूरियमद्य शिखते
मयादकामपि हि दृष्टिविभ्रमम् ॥

अपि च सामयम्’ इत्यधिक घ-पुस्तके. ४ ‘करो’ न-फ. ५ ‘दुग्धो
(दुष्ट)’ न-म.

अन्यतो गमिष्यामि । (पदान्तरे स्थित्वा । सदृष्टिक्षेपम्) कथमितोऽप्यागच्छति ।
हृदा परित्रायेथा मामनेन दुर्विनीतेन दुष्टमधुकरेण परिभ्रूयमानम् ।]

६ उभे—(सन्मितम् ।) का वयं परित्ताडु । दुस्त्यन्द अहन्द । राभारविखट्वाड
सवोवणाद् नाम । [के आवा परित्रातुम् । दुष्ट्यन्तमाहन्द । राजरक्षितव्यानि
सवोवनानि नाम ।]

७ राजा—अवसरोऽयमात्मानं प्रकाशयितुम् । न^१ भेतव्यं न भेतव्यम्—(इत्यवधोक्षिते ।
स्वगतम्) । राजभाषस्त्वमिज्ञातो भवेत् । भवतु । एव तावदभिधास्ये ।

शकुन्तला—(पदान्तरे स्थित्वा । सदृष्टिक्षेपम्) कह इदोवि म अणुसरदि ।

१९ [कथम् । इती नामनुसरति ।]

राजा—(सत्वरमुपगत्य)

कः पौरवे वसुसती शासति शासितरि दुर्विनीतानाम् ।

अयमाचरत्यचिनयं मुग्धासु तपस्विकन्यासु ॥ २४ ॥

(सर्वा राजान दृष्ट्वा किंचिदिव प्रमृगता)

How ! he is coming even this way ! Friends ! protect me, who
am being attacked by this ill-behaved wicked bee

Friends—(With a smile) Who are we to defend ? Cry out to
Dusyanta. Indeed, penance groves are to be protected by the king

King—Here is an opportunity to disclose myself. Do not be
alarmed, do not be alarmed ! (To himself, when this is half
said) But my royal character would be disclosed. Well, I shall
just speak thus—

Sakuntalā—(Standing at another step and casting a glance)
How ! He is pursuing me even this way !

King—(Approaching with haste)

Who is this that is practising rudeness towards in-
nocent hermit girls, whilst a descendent of Paru, the
chastiser of the ill-behaved, governs the earth ? 24

(All become somewhat confused to see the king)

१ 'दुष्ट' इत्येतन्नस्ति म-पुस्तके २ अन्वार्थोक्तस्य स्थाने 'क कोऽत्र
नो.' इति म-पुस्तके

अनसूया—अब, जे खु किंवि अछाहिद । इअं जो पिअसही महुअरेण अहिदधमाणा कादरीभूदा । आर्य, न खु किमप्यत्पाहितम् । इय नो प्रियसखी मधुकरेणाभिभूयमाना कानरीभूता ।] (शकुन्तला दर्शयति)

राजा—(शकुन्तलाभिमुखो भूत्वा) अपि तपो वधते ।

६ (शकुन्तला साध्वसादवचना तिष्ठति ।)

अनसूया—दार्णि अदिहिविमेसलाहेण । हला सउन्दले, गच्छ उडभ । फलमिस्स अग्ध उवडर । इद पादोदम भविस्सदि । [इदानीमतिथिविशेषला-
९ भेन । हला शकुन्तले, गच्छोटजम् । फलमिअमर्धमुपहर । इद पादोदक भविष्यति ।]

राजा—भवतीना सुनृत्येव गिरा कृतमातिष्यम् ।

प्रियंचदा—नेण हि इमस्मि पच्छाअसीअलाए सत्तवणवेदिआए मुहुत्तअ
१२ उवविसिअ परिस्ममविणोद करेदु अज्जो । [तेन ह्यस्या प्रच्छायशीतलाया सत्तपर्णवेदिकाया मुहूर्तमुपविश्य परिभ्रमविनोद करोत्वार्यम् ।]

राजा—^१ननु यूयमप्यनेन कर्मणा परिभ्रान्ता ।

अनसूया—हला सउन्दले, उइद जो पज्जुवासण अदिहीण । एय उव-
विसिअ । [हला शकुन्तले, उचित न पर्युपासनमतिथीनम् । अत्रोपविशाम ।]
(सवा उपविशन्ति)

Anasūyā—Noble Sir, nothing, indeed, very dangerous. This our friend, being assailed by a bee, became alarmed (*Points to Sakuntalā*)

King—(*Turning his face towards Śakuntalā*) Does [your] penance prosper ?

(*Śakuntalā stands speechless through nervousness*)

Anasūyā—Now by the acquisition of a distinguished guest. Dear Śakuntalā, go to the hermitage [and] fetch an offering mixed with fruit. This will serve as water for the feet,

King—By your sweet (*sunrīa*) words themselves hospitality has been rendered

Prīyamvadā—Then, indeed, let your honour divert your fatigues by sitting for a while on this verandah round the Saptaparna tree, which is cool and possessed of dense shade

King—Why ! You also are fatigued by this work.

Anasūyā—Dear Śakuntalā, it is proper for us to wait upon our nonhonoured guest. Let us sit here (*All sit down*)

- १८ शकुन्तला—(आत्मगतम्) किं शु कखु इम पेक्खिअ तवोवणविरोधिणो विभारस्स गमणीअत्ति संवुत्ता । [किं नु खल्विम प्रेक्ष्य तपोवनविरोधिणो विकारस्य गमनीयास्मि संवृत्ता ।]
- २१ राजा—(सर्वा विलोक्य) अहो समवयोरूपगमणीय भवतीना सौहार्दम् ।
प्रियवन्दा—(जनान्तिकम्) अणसूए, को शु कखु एमो चरगम्भीराकिदी महुरं विअ आलवन्तो पहाववन्दो विअ लक्खीअदि । [(जनान्तिकम्)]
- २४ अनसूये, को नु खन्वेप चतुरगम्भीराकृतिर्मधुर प्रियमालपन् प्रभाववानिव लक्ष्यते ।]
अनसूया—सहि, मम वि अरिप कोदुहल । पृच्छिन्त दाव ण । (प्रकाशम्)
अज्जहम महुरालवज्जिदो विमम्भो म मन्तावंदि । कदमो अज्जेण राएसिणो
- २७ वमो अलकरीअदि, कदमो वा विरहपञ्जस्तुअज्जणो किदो देमो, किणिमित्त वा सुउमारदरो वि तवोवणगमणपरिस्समन्त अत्ता पद उवणीदो । [सदि, ममाप्यस्ति कौतूहलम् । प्रक्ष्यामि तावदेनम् । (प्रकाशम्) आर्यस्य मधुरालाप-
- ३० जनितो विलम्भो मा मन्त्रयते । कतम आर्येण राजपर्वणोऽलक्षयने, कतमो वा विरहपर्युत्तुकजनः कृतो देव, किनिमित्त वा सुकुमारतरोऽपि तपोवनगमन-परिश्रमस्यात्मा पदमुपनीतः ।]

Śakuntalā—(*To herself*) Why, indeed, have I, having seen this [person], become approachable or susceptible to an emotion opposed to a penance grove

King—(*Looking at all*) How charming is your friendship owing to your equal age and beauty

Priyamvadā—(*Aside*) Anasūyā, who, indeed, may this be, that being lively and dignified in appearance [and] talking in a pleasing and sweet manner, appears as though endowed with majesty ?

Anasūyā—Friend, I too possess the curiosity I shall just ask him (*Aloof*) The confidence created by your honour's sweet words prompts me to speak Which family of royal sages is adorned by our honour ? Which country has its people rendered anxious through separation [from you] ? For what reason has your self, though extremely delicate, been subjected to the fatigue of a visit to the penance grove ?

३३ शकुन्तला—(आत्मगतम्) हिअ, मा उत्तम । एसा तुए चिन्तिद अण-
सुआ मन्तेदि । [हृदय, मोत्ताम्य । एसा त्वया चिन्तितमनसूया मन्त्रयेते ।]

राजा—(आत्मगतम्) कथमिदानीमात्मानं निवेदयामि, कथं बालोपहार
३६ करोमि । भवतु । एव तावदेना वक्ष्ये । (प्रकाशम्) भवति, यः पौरवेण
राज्ञा धर्माधिकारे नियुक्तः सोऽहमविघ्नक्रियोपलम्भाय वर्मारेण्यमिदमायातः ।
अनसूया—घणाहा दार्णि घम्मआरिणो । [सनाया इदानीं धर्मचारिणः ।]

३९ (शकुन्तला गृहारलभा रूपयति)

सख्यौ—(उभयोरारकारं विदित्वा । जनान्तिकम्) हला सउन्दले, जइ एअ
अज्ज तादो संगिहिसे मवे—[हला शकुन्तले, यद्यनार्य तात सनिहितो भवेत्—]

३७ शकुन्तला—तदो किं मवे । [ततः किं भवेत् ।]

सख्यौ—इम जीविदसव्वस्सेण वि अदिहिविमेस किदत्थं करिस्सदि ।
[इमं जीवितसर्वस्वेनाप्यतिथिविशेषं कृतार्थं करिष्यति ।]

४५ शकुन्तला—तुमे अवेष । किं वि हिअए करिअ मन्तेथ । ण वो वअण
सुणिस्सं । [पुत्राभ्युपेतम् । किमपि हृदये कृत्वा मन्त्रयेये । न युवयोर्वचन श्रोयामि ।]

Sakuntalā—(*To herself*) Heart, do not be impatient. Here is
Adāsūya uttering [what has been] your thought by you

King—(*To himself*) How shall I disclose myself now ? Or
how shall I make concealment of myself ? Well ! I shall just
say thus to her (*Aloud*) Lady ! here I, who am appointed by
the king, the descendant of Purn, to the office of [the superin-
tendent of] religion, have arrived at this penance-forest to
ascertain [if your] rites [are] free from obstacles

Angsūyā—The performers of religious duties have now
[secured their] guardian

(*Sakuntalā gesticulates bashfulness of love*)

Friends—(*Understanding the gestures of both Asids*) Dear
Sakuntalā ! if to-day father had been present here—

Sakuntalā—What would happen then ?

Friends—He would bless this distinguished guest even with
the all-in-all of [his] life

Sakuntalā—Go you away. Fancying something in your mind,
you speak. I won't listen to your words

राजा—वैयमपि तावद्भवत्योः मखीयत किमपि पृच्छामः ।

४८ सख्यौ—अज्ज, अनुग्ग्हो विअ इअं अन्नमलणा । [कार्यं, अनुग्रह इवैव-
मभ्यर्थना ।]

राजा—भगवान् काश्यप क्षात्रते ब्रह्मणि स्थित इति प्रकाश । इयं च
५१ वः सखी तदस्मजेति कथमेतत् ।

अनसूया—सुणाहु अजो । अत्थि को वि कोसिओसि गोत्तणामहेओ महा-
प्पद्दावो राएसी । [शृणोस्वार्थं, अस्ति कोऽपि कौशिक इति गोत्रनामधेयो

५४ महाप्रभाक्षो राजर्षिः ।]

राजा—अस्ति । श्रूयते ।

अनसूया—त गो पिअसहीए पडव अवगच्छ । उज्जिआए मरीरसवट्टणादिहिं

५७ तादकस्सवो से पिदा । [तमाद्यो प्रियमलया, प्रभवमवगच्छ । उज्जितायाः
शरीरसवर्धनादिभिस्तावकाश्यपोऽस्याः पिता ।]

राजा—उज्जितशब्देन जनितं मे कौतुहलम् । आ मृलाच्छ्रोतुमिच्छामि ।

६० अनसूया—सुणाहु अजो । पुरा किल तस्स राइसिणो उरगो तवसिं वट्टमाणस्स
किंवि जादसङ्गेहिं देवेहिं मेणआ थाम अच्छरा पेसिदा पिअमविग्घकालिणी ।

King—We also just ask something concerning your friend

Friends—Noble Sir, like a favour [is] this request

King—His reverence Kāśyapa observes perpetual celibacy—thus
[he is] known And this your friend [is] his daughter—how
[can] this [be] so ?

Anasūyā—May your honour hear There is a certain highly
or royal sage of great prowess whose family name [is] thus [viz]
Kausika.

King—There is, I hear.

Anasūyā—Know him to be the progenitor of our friend
Father Kāśyapa is her father by reason, of his fortering her
body etc, when she was deserted

King—The word 'deserted' has excited my curiosity I wish
to hear from the beginning.

Anasūyā—May your honour hear Formerly, they say, to
that royal sage, who was practising rigorous penance, was sent

१ 'ब्रह्मणि वतते' म. २ 'प्रकाशम्' च.

[शृणोत्वार्थ । १पुरा किल तस्य राजर्षेहमे तपसि वर्तमानस्य किमपि जातशत्रौ-
६३ देवमनका नामाप्सरा प्रेषिता नियमविघ्नकारिणी ।]

राजा—अस्त्येतदन्यसमाधिमीहन्व देवानाम् ।

अनसूया—तदो वसन्तोदारसमए से उन्मादइतअ स्व पेक्षिअ—
६६ [ततो १वसन्तावतारसमये तस्या उन्मादयित्रक रूप प्रेक्ष-] (अर्धोक्ते लज्जा
विरमति ।)

राजा—परस्ताञ्ज्जायत एव । सर्वथासर समवेषा ।

६१ अनसूया—अह इ । [अय किम् ।]

राजा—उपपद्यते ।

मातृपीषु कथं या स्यादस्य रूपस्य समञ्ज ।

न प्रभातरल उयोतिरुदेति यमुघातलात् ॥ २५ ॥

(शकुन्तलाभोमुखी विवृति)

राजा—(आत्मगतम्) लज्जावकाशो मे मनोरथ । किंतु सस्या परिहासो
३ दाहता वरप्रार्थना श्रुत्वा धृनद्वैधीमावकातर मे मन ।

by the gods, who somehow grew alarmed, a nymph named Menakā, to cause obstacles to his vows

King—There is this dread of the gods regarding others practice of penance

Anasūyā—Then, at the time of the advent of the spring, having seen her intoxicating form—(Stops through bashfulness when half said)

King—The sequel is quite understood Verily, she is born of a nymph.

Anasūyā—Exactly [lit what then ?]

King—[That] is proper

How could the rise of such a form take place amongst mortal females ? The flash, tremulous with lustre, does not spring from the surface of the earth.

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(Śakuntalā stands with her face hung down)

King—(To himself) My desire has found scope But having heard [her] longing for a husband uttered in joke by her friend, my mind has become uneasy owing to indecision which it has entertained

१ 'गौतमीतीर पुरा' व-न. २ 'वसन्तोदारसमये' इति 'वसन्तोदारसमए' इत्येतस्य स्पष्टव न-पुस्तके. ३ नास्तीद वाक्य क-पुस्तके ।

प्रियंवदा—(स्मित शकुन्तला विलोचय नायिकाभिमुखी भूत्वा) पुनो वि
वतुकामो विभ जज्ञो । [पुनरपि ववतुकाम इत्यर्थः ।]

९ (शकुन्तला सखीमद्वत्या तर्जयति)

राजा—सम्यगुपलक्षितं भवत्या । अस्ति नः सञ्चरितश्रवणलोभादन्यदपि
प्रष्टव्यम् ।

१ प्रियंवदा—अलं विचारिअ । अणिअन्तणाणुओओ तवस्सिअणो णाम ।
[अलं विचार्य । अनियन्त्रणानुयोगस्तरस्विजनो नाम ।]

राजा—इति सखीं ते ज्ञातुमिच्छामि ।

वैश्वानस किमनया व्रतमाप्रदाना-

द्वयापाररोचि मदनस्य निषेधितव्यम् ।

^१अत्यन्तमेव 'सदृशेक्षणवल्लभाभि-

राहो निवत्स्यन्ति समं हरिणाङ्गनाभिः ॥ २६ ॥

प्रियंवदा—अज, धम्मचरणे वि परवसो अअ जणो । गुरुणो उण से अणु-
रुववरप्पदाणे सकम्पो । [आर्य, धर्मचरणेऽपि परवशोऽयं जवः । गुरो. पुनरस्या

३ अनुरूपवरप्रदाने सकरप. ।]

*Priyamvadā—(Smilingly looking at Sakuntalā and facing the
hero) Your honour [looks] as though desirous of speaking again
(Sakuntalā rebukes her friend with her finger)*

King—You have rightly observed. From an eagerness to hear
the deeds of the good, there is still (*api*) something to be
asked by us

*Priyamvadā—*Enough of deliberating : Ascetic people may surely
be questioned without any reserve

King—Thus [I] wish to know your friend

Is the ascetic vow, which obstructs the operation of
love, to be observed by her until she is given away [in
marriage], or will she dwell absolutely till death (*atyantam
eva*) along with the female deer that are her favourites
owing to their similar eyes ?

26

*Priyamvadā—*Noble Sir, even in the practice of religious duties
this person [viz Śakuntalā] is subject to another. But her
father's intention is to give her to a suitable husband

राजा—(आत्मगतम्) न दुरवापेयं स्वन्दु प्रार्थना ।

भय हृदय सामिलाप संप्रति संवेहनिर्णयो जात ।

आशङ्कसे यदस्मि नन्दिदं स्पर्शक्षमं रत्नम् ॥ २७ ॥

शाकुन्तला—(सरोवमिव) अनसूए, गमिस्स अह । [अनसूये गमिष्याम्यहम् ।]

अनसूया—किणिमित । [किनिमित्तम् ।]

३ शाकुन्तला—इमं असंबन्धलाविणि पिअंवद अज्जाए गोदमीए निवेदइस्स ।

[इमानसंबन्धलापिनीं प्रियवदामायां गौतम्ये निवेदयिष्यामि ।]

अनसूया—सहि, ण जुत्त ते अकिदसङ्गार अदिहिबिनेस विसन्निअ सच्छन्दो
१ गमण । [सति, न युक्तः तेऽवृत्तसत्कारमतिथिनिशेव भिन्नस्य स्वच्छन्दतो गमनम् ।]

(शाकुन्तला न किंचिदुक्त्वा प्रस्थिवैव)

राजा—(आत्मगतम्) १आ अयं गच्छति । (प्रहीतुमिच्छति गृह्यात्मनम्)
२ अहो चेष्टाप्रतिरूपिका ३ कामिजनमनोवृत्ति अहं हि ।

King—(To himself) This prayer is, indeed, not difficult to obtain

[O] heart ! be full of longing Now the solution of doubts is accomplished What you fear to be fire is here a gem capable of being touched

27

Sakuntalā—(As though in anger) Anasūyā ! I shall go

Anasūyā—For what reason ?

Sakuntalā—I shall report to venerable Gautamī this Priyamvada, who is talking nonsense

Anasūyā—Friend ! it is not proper for you to depart at full, leaving a distinguished guest to whom hospitality is rendered

(Sakuntalā does start off without saying anything)

King—(To himself) Ah ! How ! does she go ? (Desiring to seize her but restraining himself) Oh ! the activity of the mind of a lover is an exact reflection of physical movement For I,

१ अस्मात् प्राक् 'अस्ममवासिणो जणस्स (आग्रमवासिनः जनस्य)' इत्यधिकं प्र-पुस्तके । परं 'ते' इत्यत्रास्ति तत्र पूर्वम् । २ न दृश्यते वाक्यमेतत् व-न-क-पुस्तकेषु ३ 'कामिनः' व ।

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसर ।

स्थानादनुचलन्नपि गत्वेव पुन प्रतिनिवृत्तः ॥ २८ ॥

प्रियंवदा—(शकुन्तला निरुप्य ।) हल्य, ग दे जुत्त गन्तु । [इत्य, न ते युक्तं गन्तुम् ।]

शकुन्तला—(सधूभदम्) किणिमितं । [किणिमितम् ।]

प्रियंवदा—दन्त्रसेवणे दुवे धारसि मे । एहि जाव । अत्ताण मोभाविभ तदो गमित्तमि । [वृक्षसेवने द्वे वायसि मे । एहि तावत् । आत्मान मौव-

इयित्वा ततो गमिष्यमि ।] (वलादेना निवर्तयति)

राजा—भद्रे, वृक्षसेवनादेव परिश्रान्तामब्रभवती लक्षये । तथा ह्यस्य।

क्षस्तांसावतिमात्रलोहिततलौ बाहू घटोर्क्षेपणा-

दद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।

'यद्ध' कर्णशिरीषरोधि वदने अर्म्माभिर्सां जालकं

बन्धे स्रंसिनि सैकहस्तयमिताः पर्याकुला मूर्च्छजा ॥ २९ ॥

About to follow the hermit's daughter suddenly, have [my] advance stopped by decorum, [and] though not moving from my place, have as though gone and returned again 28

Priyamvadā—(*Stopping Śakuntalā*) Dear ! it is not proper for you to go.

Śakuntalā—(*With the knitting of her eye-brow*) What for ?

Priyamvadā—You owe me two waterings of trees Come then, Release yourself, then you will go

King—Good lady ! I observe this lady is fatigued even with watering trees. For her

Arms, with the shoulders drooping, have [their] palms excessively red through the lifting of the pitcher; even now [her] breathing, which is more than normal, causes tremor in her breasts, on her face is formed a cluster of drops [like waters] of perspiration, which obstructs [the play of] the Śrīṣa flowers on her ears; and the braid being loosened, her hair, restrained with one hand, are dishevelled 29

तदहमेनामनृणा करोमि । (अङ्गुलीय दातुमिच्छति)

(उभे नाममुद्राभ्यराण्यनुवाच्य परस्परमवलोकयत.)

३ राजा—अलमस्मानन्यथा समाध्य । राज्ञः परिप्रदोऽयमिति^१ राजपुत्र
मासवगच्छथ ।

प्रियंवदा—नेण हि णारिहदि एद अङ्गुलीमथं अङ्गुलीविओम । अज्जस्य
६ वसणेण भणिरिणा दाणिं एसा । (किञ्चिद्विहस्य) इला सउन्दले, मोइदा सि
अणुअम्पिणा अज्जेण, अइवा महाराएण । गच्छ दाणिं । [तेन हि नाई-ये-
तदङ्गुलीयकमङ्गुलीवियोगम्^२ । आर्यस्य वचनेनानुणेदानीमेषा । (किञ्चिद्विहस्य)
९ इला शकुन्तले, मोचितास्यनुवम्पिनायेण, अथवा महाराजेन । गच्छेदानीम् ।]

शकुन्तला—(आत्मगतम्) जइ अत्तणो पहविस्स । (प्रकाशम्) का तुम
विअज्जिअदब्बस्स इन्धिदब्बस्स वा । [यद्यात्मन प्रमविष्यामि । (प्रकाशम्)
१२ का त्व विअजित्तव्यस्य रोद्धव्यस्य वा ।]

राजा—(शकुन्तला विलोक्य आत्मगतम्) किं उ खलु यथा वयमस्यामेव-
मियनप्यस्मान् प्रति स्यात् । अथवा रुन्धावकाशा मे प्रार्थना । कुतः ।

Therefore, I shall make her free from debt (*Desires to give his ring*)

(*Both reading the letters on the seal with name look at each other*)

King—Enough of thinking otherwise of me, [seeing that this [ring] is a present from the king, know me to be the king's officer

Priyamvadā—Then, indeed, this ring deserves not separation from your finger. By your honour's word she is now free from debt. (*Laughing slightly*) Dear Śakuntalā! You have been freed by the honoured Sir, who takes pity on you, or [rather] by the great king [You can] go now

Śakuntalā—(*To herself*) If I am mistress of myself. (*Aloud*) Who are you for one to be discharged or detained ?

King—(*Looking at Śakuntalā To himself*) May it, indeed, be that as we are [disposed] towards her, so she also is towards us ? Or my prayer has found scope How ?

१ 'इति राज...गच्छथ' इत्येतन्नास्ति क-म-पुस्तकयो . २ 'विओमस्य (वियोगस्य)' म

वाचं ॥ मिश्रयति यद्यपि मद्बचोसिः
कर्णं ददात्यभिमुखं मयि भाषमाणे ।

कामं न तिष्ठति मदानन^१संमुखीना

भूयिष्ठमन्यविषया न तु दृष्टिरस्या ॥ ३० ॥

(नेपथ्ये ।) सो भोस्तपस्विन, मंनिहितास्तापोवनसत्वरक्षार्थे भवत । प्रत्या-
सन्नं किल मृगयाविहारी पार्थिवो दुष्पन्तः ।

तुरगखुरहनस्तथा हि रेणु-

चिंटाविपक्वजलार्द्रचक्रलेपु ।

पतति परिणतारुणप्रकाशः

शलभसमूह इवाश्रमद्रुमेषु ॥ ३१ ॥

^२अपि च ।

तीव्रावातप्रतिदुत^३तसस्क^४चलमैकदन्त-

पादाकृष्टव्रततिबलयासङ्गसंजातपाशः ।

Even though she mingles not her speech with my words, she lends [her] attentive (*abhimukha*) ear to me when I speak; granted that she does not stand with her face [turned] towards my face, but her eye for the most part does not possess any other object 30

(Behind the curtain) Ho ! Ho ! Ascetics ! Be near for the protection of the animals of the penance grove ! King Dasyanta, amusing himself with the chase, is reported to be hard by

Eor, the dust, struck up by the hoofs of horses and having the colour of the evening twilight (*parināṭṛuṇaḥ*) descends like a swarm of locusts on the trees of the hermitage, that have bark-garments, wet with water, suspended from their branches 31

Moreover

An elephant, one of whose tuks is stuck in the trunk of a tree, that has been struck back [and uprooted] with a violent blow, who has a tether formed by the clinging of the coils of creepers dragged along his feet, who is as

१ 'संमुखी सा' व-म-क. २ 'अपि च' इतीदमधस्तन' श्लोकश्च न दृश्यते क-पुस्तके. ३ 'तसः' न.

मूर्तो विघ्नस्तपस इव नो मिघ्रसारङ्गयूयो
धर्माण्यं प्रविशति गजं स्य-यनालोकभीत ॥ ३२ ॥

(सर्वा कर्णे दत्त्वा क्विचिदिव सम्रान्ता)

राजा—(आत्मगतम्) अहो धिक् । सैनिका^१ अस्मदन्वेयिणस्तपोवनम्
३ रुन्धन्ति । भवतु । प्रतिगमिष्यामस्तावत् ।

सख्यौ—अज, इमिणा आरण्यअनुत्तन्नेण पज्जाउल्लङ्ग । अणुजाणाहि वं
उवअगमणस्स । [आर्य, अनेनारण्यअनुत्तन्नेन पर्याकुला स्म. । अनुजदीहि
६ न उटजगमनाय ।]

राजा—(ससन्नम्) गच्छन्तु भवन्त्यः । वयमप्याग्नमपीडा यथा न मरि
तया प्रयतिष्यामहे ।

१ (सर्व उत्तिष्ठन्ति)

सख्यौ—अज, असमाविदअदिहिसङ्कारा भूओ वि पेस्सणनिमित्त लाये
अज विण्णविदु । [आर्य, अयंभावितसत्कारमसिधिविरोधं भूयोऽपि प्रेक्षणीति
१२ लज्जामहे आर्यं विज्ञापयितुम् ।]

राजा—मा मैवम् । दर्शनेनैव भवतीना पुरस्त्वतोऽस्मि ।

though an incarnate obstacle to our penance and has
dispersed herds of deer, entering the sacred grove, being
frightened at the sight of a chariot.

(All listen and are somewhat bewildered)

King—(To himself) Oh ! fie ! Soldiers, searching for us,
disturbing the penance grove Well ! we shall just go back.

Friends—Noble Sir ! we feel greatly uneasy by this report
about the wild [elephant] Permit us to go to the cottage.

King—(With confusion) Let your ladyships go We also shall
so endeavour that no trouble will happen to the hermitage

(All rise up)

Friends—Noble Sir, we, who have rendered hospitality to
guests, are ashamed to request your honour for the purpose
an interview even again

King—Nay, not so Even by your sight I am honoured

१ 'पीता' व-न-फ. २ सत्कारम् व-न; 'असमाविदसङ्कारं अदिहि'
भूओ वि दसणनिमित्त उज्जामो (अयंभावितसत्कारमसिधिविरोधं भू
दर्शननिमित्तमुज्जाम) म.

द्वितीयोऽङ्कः

(ततः प्रविशति विष्णो विदूषकः)

- विदूषक — (निःश्वस्य) ओ दिङ् । एदस्स मिअवासीलस्स रण्णो वअस्स-
 ३ भावेण विविण्णो सि । अअ मिओ अअ वराहो अअ सद्दलो ति मज्जणे वि
 गिह्मविरलराअवन्टाआसु वणराईसु आहिण्डीअदि अटवीदो अटवीम् । पत्त-
 सकरकसाआइ कटुण्डाड गिरिण्डीजलाइ पीअन्ति । अणिअदवेल सुअमसमूहो
 ६ आहारो अण्हीअदि । सुरगानुधावणकण्डिदसंविणो रत्तिमि वि णिकाम
 सहदठर णत्थि । तदो मइन्ते एव पच्चसे दासीएपुत्तेहि मअणिलुअरहि
 वणगाहणकोत्ताहलेण पडिबोविदो सि । एदावन्तेण वि दाव पीडा ण णिकमदि ।
 ९ तदो गण्डस्स उवरि पिण्डओ सजुत्तो । हिओ किल अत्तेसु ओहीणेसु
 ततहोदो मिआणुसारेण अस्समपद पविइस्स तावसकण्णआ सउन्दला
 मम अधण्णदाए दसिदा । सपद णअरगमणस्स कह वि ण करोदि ।
 १२ अज वि से त पव वित्तअन्तरा अन्खीसु प्रमाद आवि । का
 गदी । जाव ण किदाचारपरिकम्म पेस्सामि । (परिकम्पाबलोभ्य च) एसो
 आणसणहयाहि अण्णोहि वणपुष्फमालाधारिणीहि पडियुदो इदो एव
 १५ आअच्छदि पिअवअस्सो । होदु । अहमद्विअलो विअ भविअ विट्ठिस्स
 जइ एव वि णाम विस्सम लहेअ । (दण्डकाष्ठबलम्य स्थितः) [(निःश्वस्य)
 ओ दिङ्म । एतस्य मृगयासीलस्य राज्ञो वयस्यभावेन निर्विण्णोऽस्मि । अयं
 १८ मृगोऽयं वराहोऽयं शार्ङ्ग इति मध्यारेऽपि श्रीभूमिविरलपादपच्छायासु वन-
 राज्ञीवाहिण्यतेऽटवीतोऽटवीम्^१ । पत्रसकरकशयाणि कटुणानि^२ गिरिनीजलानि
 पियन्ते । अनिमित्तं तु शून्यमासमूयिष्ठ आहारो भुज्यते । सुरगानुधावनकण्डितसंघे^३

Second ACT

(Then enters Vidūṣaka dejected)

Vidūṣaka—(Sighing) Oh ! [my evil] destiny ! I am worn
 out by the companionship of this king, who is addicted in the
 chase 'Here's a deer', 'Here's a boar', 'Here's a tiger'—
 thus (saying), even at mid-day is it wandered about from
 forest to forest, along rows of woods where the shade of trees
 is scanty in the hot season. The lukewarm waters of mountain-
 streams, astringent from the mixture of leaves, are drunk

१ 'दिङ् (दृष्टम्)' न, 'दिङ् (दृष्टम्)' म. २ 'अटवी (अटवी)' न.

३ 'कटुआइ (कटुकानि)' घ-त-क. ४ 'सत्तणो (सनयस्य)' न.

- २१ राज्ञापि निकाम श्रयितव्य नास्ति । ततो महत्येव प्रत्यूषे दाम्बा^१पुत्रं ^२श्वगणिलुब्ध-
कैर्वनग्रहणकोलाहलेन प्रतिबोधितोऽस्मि । ^३एतावतापि तावत् पीडा न निष्क्रामति ।
ततो गण्डस्योपरि पिण्डक^४ सवृत्तः । छ^५ किलास्मास्ववहीनेषु सत्रभवतो मृगानुस-
२४ रेणाश्रमपद प्रविष्टस्य तापसकन्यका शकुन्तला ^६भमाधन्यतया दर्शिता । साप्रत
नगरगमनस्य ^७कथामपि न करोति । अद्यापि तस्य तामेव चिन्तयतोऽङ्गोः
प्रभानमाधीत । का गति । यावत् न कृताचार^८परिकर्माणं पश्यामि । (परिक्रम्यावलोक्य
२७ च) एष ^९वाणासनहस्ताभिर्यवनीभिर्वनपुष्पमालाधारिणीमि. परिवृत इत एषा-

At irregular times a meal, mostly consisting of meat roasted on spits, is eaten. With my joints bruised by [my] pursuit [of the chase] on horse-back, I cannot enjoy sleep to my heart's content even at night. Then, even at the earliest dawn, I am awakened by the whore-sons, the hunters, accompanied by a number of dogs, with the din of surrounding the forest. Even with this much trouble the just does not disapper. Then, a pimple has grown on a boil. Yesterday indeed while we were left behind, the hermit's daughter Śakuntalā was, through my ill luck, presented to the view of his majesty, who had entered the region of the hermitage in pursuit of a deer. Now [his majesty] does not even talk of going to the capital. The dawn broke upon his eyes while he was thinking of that very [damsel] even up to now (*adyapi*). What help is there? Meanwhile I shall see him, who must have [by this time] performed his customary decoration (*Walking round and observing*). Here comes my dear friend in this very direction, surrounded by Yavana women, with bows in their hands and wearing garland of wild flowers. Well! I shall stand as though crippled by the breaking of my limbs, if possibly even in this way I may obtain rest (*Stands leaning on his wooden staff*).

(*Then enters the king with attendants as described*)

- १ 'सउणि (शकुनि)' व-न-क. २ 'एतएण दाणि वि (इयतेदानीमपि)' व-न-क. ३ 'पिण्डिका (पिटका)' व; 'पिटका (पिटका)' म. ४ 'सम उदरस्म अधण्णदाए (ममोदग्स्याधन्यतया)' म. ५ 'मण कह वि ण करेदि (मनः कथमपि न करोति)' व-न. ६ 'परिकम (परिक्रमम्)' न; 'पडि-कम्माण (प्रतिकर्माणम्)' म. ७ 'वाणासनहस्तो वणपुष्पकमालाधारी इदो ज्जेव्व (वाणासनहस्तो वनपुष्पमालाधारी इदो इत एव)' क.

गच्छति प्रियवयस्य । भवतु ! अङ्गमह^१विकल इव मूत्रा स्थास्यामि यदेवमपि
नाम विभ्रम लभेय ।] (दण्डकाष्टमवलम्ब्य स्थित)

३० (ततः प्रविशति ययानिर्दिष्टपरिवारो राजा)

राजा—

कामं प्रिया न सुलभा मनस्तु तद्वाचदर्शनाभ्वास्ति ।

अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥ १ ॥

(स्मित वृत्ता) एवमात्माभिप्रायसमावितेष्टजनचित्तवृत्ति प्रार्थयिता विडम्ब्यते ।

स्निग्ध धीक्षिप्तमभ्यतोऽपि नयने यत् प्रेत्यन्त्या तथा

यातं यच्च नितम्बयोगुर्दतया मन्द विलासादिव ।

मा गा इत्युपपद्यथा यदपि सा सासूयमुक्ता सखी

सर्वं तत् किल मत्परायणमहो कामी स्वतां पश्यति ॥ २ ॥

विदूषकः—(तथास्थित एव) भो वधस्स, न मे हस्तपाशा पसरन्ति ।

वाजामेत्तएण जीवावइस्सं । जमदु जमदु भवं । [(तथास्थित एव) भो

३ वयस्य, न मे हस्तपाद पसरति । वाह्मात्रेण जापयिष्यामि । जयतु^४ जयतु भवान् ।]

King—

Granted that my beloved is not easy to obtain, but my
mind feels comforted by observing her feelings. Even
when love has not achieved its object, mutual solicitation
creates enjoyment.

1

(Smiling) Thus a suitor, who judges the working of the mind
of the beloved person by his own desires, is deluded !

The soft or affectionate way in which she looked even
when directing her eyes elsewhere, and the slow steps she
took owing to the heaviness of her buttocks as though
through cogentry, also the indignant words she addressed
to her friend, when stopped [by her] with " Do not
go"—all that, indeed, [had] reference to me ! Ah !

[Everywhere] a lover sees [his] ownness.

2

Vidūṣaka—(Still standing in the same position) O friend ! my
hands and feet do not move. I greet you with victory only
with words—May you be victorious, be victorious !

१ ' मत्त (मातृ)' म. २ ' नायासि' न. ३ ' प्रपयन्त्या' न-म.

४ ' जभाविभसि (जायसे)' घ, ५ ' जई करिवासि (जयी क्रियसे)' म.

५ नास्तीद वाक्य व-न-म-क-पुस्तकेषु.

राजा—कुतोऽयं गात्रोपधातः ।

विदूषक—कुदो किल सद्य अच्छी आकुलीकरिअ अस्तुकारणं पुच्छेसि ।
६ [कुत किल स्वयमक्षिणी आकुलीकृत्याशुकारणं पृच्छसि ।]

राजा—न खल्वगच्छामि ।

विदूषक—भो नवस्स, जं वेदसो खुज्जलीलं विहम्भेदि तं किं अत्तणो
९ पहावेण, ण गह्वेअस्स । [मो वयस्य, यदेतसः 'कुञ्जलीला विहम्भयति,
तत् किमात्मनः प्रभावेण, ननु नदीवेगस्य ।]

राजा—नदीवेगस्तत्र कारणम् ।

१२ विदूषक—मम वि भव । [ममापि भवान् ।]

राजा—कथमिव ।

विदूषक—एवं राजकज्जाणि उज्जिअ एभारिसे आकुलप्रदेशे वनवरवृत्तिणा
१५ रुप होद्वं । जं सद्य पच्चह सावदसमुच्छारणेहिं संवोहिअसधिवन्धाणे मम
गत्ताण अणीसो हि संवुत्तो । ता पसीद मे एकाइपि दाव विस्सयीअदु ।
[एवं राजकार्याण्युज्जितैतादृश आकुलप्रदेशे वनवरवृत्तिना त्वया भवितव्यम् ।]

King—Whence [came] this break-down of your limbs ?

Vidūṣaka—Why, indeed, do you ask the cause of tears after having troubled the eyes yourself ?

King—I really do not understand

Vidūṣaka—O friend, when the cane imitates the appearance of the kumbha-plant, is that by its own power, or well (*nahe*), by that of the current of the river ?

King—The current of the river is the cause there

Vidūṣaka—Mine also you [are the cause]

King—How possibly ?

Vidūṣaka—Thus having relinquished your royal duties, you should, in such a dreary region, lead the life of a forester ! To tell you the truth, I have become no [longer] master of my limbs, the bandages of the joints of which are thoroughly

१ 'मिश्रायमभिधीयताम्' इत्यधिकं च-पुस्तकेऽस्मात् परम् २ अस्मात् परं
'अमाणुससचारे (अमाणुसचारे)' इत्यधिकं च-पुस्तके.

१८ यस्यस्य प्रत्यहं श्वापदसमुत्सारणे सख्योन्नितसधिवन्धाना मम गात्राणामनीशोऽस्मि
सर्वतः । 'तव प्रसीद मे एकाहमपि तावद्विश्रम्यताम् ।]

राजा—(स्वगतम्) अयं खंवाह । ममापि कादयपसुतामनुत्पत्य^१ मृगया
२१ विह्वलं चेत् । कुत ।

न नमयितुमधिज्यमस्मि शक्तो

घनुरिदमाहितसायकं मृगेषु ।

सहचसतिमुपेत्य यैः प्रियाया

कृत इव मुग्धविलोफितोपदेशः ॥ ३ ॥

विदूषक—(राज्ञो मुखं विलोक्य) अस्तमेव किं वि हिमए करिअ मन्तेदि ।
अरण्ये मए रुदिअ आधि । [अन्नमवान् किमपि हृदये कृत्वा मन्त्रयते । आर्ये
३ मया रुदितमासीत् ।]

राजा—(सस्मितम्) किमन्यत् । अनतिक्रमणीय मे मुहूर्तावयमिति
स्थितोऽस्मि ।

१ विदूषक—चिरं जीव । [चिरं जीव] (गन्तुमिच्छति)

shaken by daily raising beasts of prey [from their lair] There-
fore, be pleased with me, take rest just even for a day.

King—(To himself) He too (as) speaks thus My mind also
is disinclined towards the chase, thinking of Kāśyapa's daughter
Why ?

I am not able to bend this bow, strung (and) with
the arrow fixed, against the deer, by whom instruction in
beautiful glances was as though imparted to my beloved,
having come to reside with [her]

Vidūṣaka—(Looking at the king's face) Bringing something
in your mind, your majesty is deliberating I did the crying in
the wilderness !

King—(With a smile) What else ? I am at a stop because I
cannot transgress the words of my friend

Vidūṣaka—May you live long ! (Desires to go)

१ 'ता पञ्चादयित्वा विस्त्रमिदु म एकाहं वि दाव विस्त्रमिदुं (तव प्रसादविध्यामि
विषर्तुं नामेकाहमपि तावद्विश्रम्यताम्)' घ-न-म. २ अस्मान् परं 'वनमृगेषु'
इत्यधिकं न-पुस्तके.

राजा—वयस्य, तिष्ठ । सावगेपं मे वचः ।

विदूषकः—आणवेदु मव । [आज्ञापयतु भवान् ।]

१ राजा—विश्रान्तेन भवता ^१ममाप्येकस्मिन्ननायासे कर्मणि सहायेन भवितव्यम् ।

विदूषकः—किं मोदअखज्जिआए । तेण हि अज सुगहीदो खणो । [किं मोदकखादिकायाम् । तेन ह्यय सुगृहीतः क्षण ।]

१२ राजा—यत्र वक्ष्यामि । कं कोऽत्र भोः ।

(प्रविश्य) दौवारिकः—(प्रणम्य) आणवेदु सद्यः । [आज्ञापयतु भर्ता ।]

राजा—रैवतक, सेनापतिस्त्वावशहयताम् ।

१५ दौवारिक —तहू । [तथा ।] (निष्क्रम्य सेनापतिना सह पुनः प्रविश्य)
एषो अण्णावअणुक्कण्ठो भद्दो इदो दिण्णदिट्ठी एव्व चिट्ठि । उवसप्पदु अज्जो
[एष आज्ञावचनोत्कण्ठो भर्तृतो दत्तदृष्टिरेव तिष्ठति । उपसर्पितवार्यम् ।]

१८ सेनापति—(राजानमवलोक्य) इष्टदोषापि स्वामिनि मृगया केवलं ^२गुणायैव
संहृता । तथा हि देवः

King—Friend, stay. My say has a remainder.

Vidūṣaka—Let your majesty command

King—When rested, you should be my help mate in one affair requiring no exortion [on your part].

Vidūṣaka—Is it in eating sweet-meats ? Then, indeed, here the invitation (*hānaṇ*) has been well accepted !

King—In what I shall tell you Holloa, who, who is here ?

(*Entering*) **Door-keeper**—(*Bowing*) May Master command

King—*Raivataka*, let the general be summoned.

Door-keeper—So [be it] ! (*Going out and entering again with the general*) Here stands the Master, even with eyes fixed in this direction, eager to speak out the order Let your honour approach

General—(*Looking at the king*) Though seen to have defects, the chase has worked only for good in [our] lord : So, indeed his majesty,

१ 'ममाप्यन्यस्मिन् मृगयायाः' म. २ खण्डिआए (खण्डिकायाम्) न-म-क.

३ 'गुण एव' व-न-म-क.

अनवरतचतुर्ज्यास्फालनकूरपूर्वः ।

रत्रिकिरणसहिष्णुः, क्लेशलेशैरभिघ्नम् ।

अप्रचित्तमपि गात्रं, व्यायतत्त्वादलक्ष्य,

गिरिचर इव, नागः प्राणसार विभर्ति ॥ ४ ॥

(उपेत्य) जयतु स्वामी । गृहीतस्वापदमरण्यम् । किमन्यथावस्थीयते ।

राजा—मन्दोऽसाह हतोऽस्मि मृगयापवादिना मादृश्येन ।

१ सेनापति —(जनान्तिकम्) सखे, स्थिरप्रतिबन्धो भव । भद्र तावत्
स्वामिनश्चित्तवृत्तिमनुवर्तिष्ये । (प्रकाशम्) 'प्रलपत्येव वीचेयः' । ननु प्रभुरेवान्
निदर्शनम् ।

मेदइडेदकूशोद्वर लघु भवत्सुस्थानयोग्यं वपु
सत्त्वानामपि लक्ष्यते, विवृतिमश्चित्तं, मयस्त्रोचयोः ।

Like a mountain roving elephant, possesses a body, whose fore part is hardened by the incessant friction of the bow string, which can stand the rays of the sun and is not affected by the slightest fatigue, which, though reduced in bulk, is not noticeable [as such] owing to its muscular development and which is the very essence of strength

4

(Approaching) May your majesty be victorious. The forest has its beasts of prey hemmed in. Why does your majesty stay in another place?

King—I have been made to have [my] enthusiasm dulled by Mdhavya, who denounces the chase

General—(Aside) Friend, be of firm opposition. As for me, I shall follow the inclination of my lord's mind. (Aloud) Let this fool rave. Why, your majesty himself is an illustration here.

The body, with its belly thinned from reduction of fat, becomes light [and] capable of exertion, the mind of even the beasts as affected in fright and anger, is noticed, that, moreover, is the glory of archers when

१ 'स्वेद' न-म. २ 'आपदप्रवास' म. ३ 'किमिति स्थीयते' घ, 'किम
आयवस्थीयते' झ ४ 'मग्रासाह' म ५ 'प्रलपत्येव', घ. ६ 'वीचेयः', न.

उत्कर्षः स च घन्विनां यदिपत्रं सिध्यति लक्ष्ये चले
मिथैव व्यसन्तं वदन्ति मृगयामीहृन्विनोदः, कृत- ॥ ५ ॥

विदूषकः—अवेहि रे उच्छादहेतुभ । अतभव वकिदि आपण्णो । तुम दाव
अडवीदो अडवी आहिण्डन्तो णरणासिआलोलुवस्स जिण्णरिउत्तम कस्स वि
३ मुहे पडिस्ससि । ['अपेदि' रे उत्सादहेतुक । अन्नमवान् प्रकृतिमावतः । त्व
तावदडवीतोऽडवीमाहिण्डमानो 'नरनासिकालोलुपस्य जीर्णन्द्रमस्य कस्यापि मुखे
पतिष्यसि ।]

१ राजा—भद्र सेनापते, आश्रमसनिदृष्टे, स्थिता स्म । अतस्ते ववो, नाभि-
नन्द्रामिः । अथ तावत्

गाहन्तां महिषा निपानसलिलं घृष्टैर्मुहुस्ताडितं,
छायाचक्रकदम्बकं मृगकुलं रोमन्यमन्यस्पतु ।
विश्रब्धं क्रियतां वराहत^१तिभिर्मुस्ताक्षसिः पल्लवे
विक्षामं लभतामिदं च शिथिलज्याग्रं ध्रुमस्मरुतुः ॥ ६ ॥

सेनापतिः—यत् प्रभविष्णवे रोजते ।

arrows are successful on the moving mark, falsely, indeed,
do they call the chase a vice, whence can [one have]
such a diversion ?

5

Vidūṣaka—Away go [you], O cause of ardour ! His majesty
has returned to his natural state : As for you, you will, wander-
ing from forest to forest, fall into the mouth of some bear, greedy
after a human nose

King—Good general, we have encamped in the vicinity of the
hermitage. Hence I do not approve of your words To-day, then,

Let the buffaloes plunge into the water of tanks,
struck repeatedly with their horns, let the herd of deer,
forming groups in the shade, practise rumination; let the
digging of Musta [grass] be confidently practised by
lines of boys in the pool, and let this bow of ours obtain
rest, with the grip of the string loose

6

General—As it pleases your majesty

१ नाप्तीदं वाच्य न-म-पुस्तकयो..

२ 'नर' इत्येतच्चास्ति म-पुस्तके.

३ 'पतिभिः' न.

राजा—तेन हि निवर्तय पूर्यगतान् वनप्राहिण । यथा न मे सैनिकास्तपोवन-
३ मुपरुन्धन्ति तथा निषेदय्या । पश्य ।

शमप्रधानेषु तपोधनेषु

गूढ हि दाहात्मकमस्ति तेजः ।

स्पर्शानुकूला इव सूर्यकान्ता-

स्तदन्यतेजोऽभिमवाद्भवमस्ति ॥ ७ ॥

सेनापति—यदाज्ञापयति स्वामी ।

विदूषक—गच्छ भो दासीपुत्र । घसिदो दे उच्छाहुस्तन्तो । [गच्छ
३ भो दास्या पुत्र । अंसि'तस्ने उत्माद्वृत्तान्त ।] (निष्क्रान्त सेनापति ।)

राजा—(परिजन विलोम्य) अपनयन्तु 'भवतो' मृगयावेशम् । रेतक,
त्वमपि स्व नियोगमशुभ्य कुरु ।

६ परिजन—अ देवो आणनेदि । [बरेव आज्ञापयति ।] (निष्क्रान्त)

विदूषक—किद भवदा निम्मच्छिभ । सपद एदस्सि पादवच्छाआए अविर-
ललदाविदाणसणाये शिलाभळे निसीदु भव, जाव अह वि मुहासीणो होमि ।

King—Well, then, recall the forest-surrounders that have gone ahead My soldiers should be so warned that they do not disturb the penance-grove See

In ascetics in whom quietism is predominant, there, indeed, lies hidden consuming lustre Like sun-gems, pleasant to touch, [they] emit that [lustre] through aggression of other lustres

General—As my lord commands

Vidūṣaka—Away, you whore-son ! Your tale of ardour is balked

(The general goes out)

King—(looking at his attendants) Let you take off your hunting suits Rāvataka, you too occupy your post

Retinue—As your majesty commands (Goes out)

Vidūṣaka—You have cleared off [even] the flies Now, under this shade of a tree, let your majesty rest on the slab of stone

१ नास्तिद वाक्य न-म-क-पुस्तकेषु २ घसदु ('वसताम्') न-क,
'घसीभदु ('वस्यताम्') म. ३ 'भवतो' क

९ [कृतं भवता निर्मलिकम् । साग्रतमेतस्या^१ पादपच्छायायाम^२ विरललतावितानम-
नाथे^३ शिलातले निपीदतु भवान्, यावदहमपि सुखासीनो भवामि ।]

राजा—यच्छाग्रत ।

१२ विदूषकः—एतु भव । [एतु भवान् ।] (उभौ परिक्रम्योपविष्टौ)

राजा—मादिव्य, अनवाप्तचक्षुःफलोऽसि येन त्वया^४ दर्शनीयं न दृष्टम् ।

विदूषक—ण भव अगमदो मे वृद्धिः । [नतु भवान्गतो मे वर्तते ।]

१५ राजा—सर्वं कान्तमात्मीयं^५ पश्यति । अहं तु तामाश्रमललामधृतां शकुन्त-
लामधिकृत्य ब्रवीमि ।

विदूषकः—(स्वगतम्) होतु । से अवसरं ण दाइस्स (प्रकाशम्) मो

१८ वत्स, ते तावसकण्णआ अचमत्यणीआ दीसदि । [(स्वगतम्) भवतु
अस्यावसरं न दास्ये । (प्रकाशम्) मो वयस्य, ते^६ तावसकन्यकाभ्यर्थनीया दृश्यते ।]

furnished with a canopy of densely inter-woven creepers, so that
I too shall comfortably sit

King—Go in front

Vidūṣaka—May your majesty come

(Both go round and sit)

King—Mādhavya, you have not obtained the fruit of your eyes,
since what deserves to be seen has not been seen by you

Vidūṣaka—Why, your majesty stands before me

King—Everybody looks upon his own as beautiful. But I am
speaking with reference to that Śakuntalā, who has become the
ornament of the hermitage.

Vidūṣaka—(To himself) Well, I shall not give him scope
(Aloud) O friend, it appears you want to woo the hermit's
daughter

१ 'इमस्मिन् पादपच्छायाविरलविदाणसणाहे शिलातले (अस्मिन् पादपच्छाया-
विरचितवितानमनाथे शिलातले)' घ. २ 'विरललताविदाणदसणीआए (विरचित-
लतावितानदर्शनीयायाम्)' न-फ. ३ 'आसणे (आसने)' न-म. ४ 'द्रष्टव्यानां
परम् घ. ५ 'आत्मानम्' न-म. ६ 'अज्जं दे तावसकण्णआ किं अचमत्यणीया
दीसदि (अद्य ते तावसकन्यका किमभ्यर्थनीया दृश्यते)' म; 'जइ सा तव-
स्सिकण्णआ अनचमत्यणीआ ता किं ताए दिठ्ठाए (यदि सा तपन्निकन्या-
ऽभ्यर्थनीया तदा किं तथा दृष्ट्या)' घ

राजा—सखे, न परिहार्ये वस्तुनि पौरवाणा मनः प्रवर्तते ।

सुख्युवतिसेमवं किल भुनैरपत्य तदुज्जितोविगीतम् ।

अकस्योपरि शिथिलं च्युतामिव नवमालिकाकुसुमम् ॥ ८ ॥

विदूषक—(विहस्य) जह कस वि पिण्डखजुरेहि उर्व्वेजिदस्य तित्तिणीए अहिलामो भवे, तह इत्यिआरुअणपरिमोइणो भवदो इअ अम्यत्तणा ।
१ [यथा कस्यापि पिण्डखजुरेद्वेजितस्य तित्तिण्यामभिलाषो भवेत्, तेषां वीरिलं परिभोगिणो भवत इयमभ्यर्थना ।]

राजा—न साधदेना पश्यसि येनैवमयादी ।

विदूषक—उ सखु रमणिज्ज अं भवदो वि विअअ उप्पादेदि [सत् खलु रमणीय यज्जतोऽपि निस्मयमुपादयति ।]

राजा—वयस्य, किं बहुना ।

चित्रे निवेद्य परिकल्पितसंस्वयीणा

रूपोद्भवेन मनसा विचिना कृता नु ।

King—Friend, the mind of Puru's descendants does not incline towards a forbidden object

That sage's offspring, I hear, is born from a celestial damsel and was found [by him] when deserted [by her], like a Navamālīka flower loosened and fallen on an Arka tree

-8

Vidūṣaka—(Laughing) Just as some one, surfeited with excellent dates, may cherish a desire for tamarind, so is this longing of your majesty who enjoys gems of women

King—You of course (laugh) see her not, whence you said so

Vidūṣaka—That must, indeed, be charming which excites even your admiration

King—Friend, why [say] much ?

May she have been endowed with life by the Creator after delineating her in a picture, or may she have been mentally created with an assemblage of the beautiful ?

१ 'विनमालिका' म. 'अन्तेर (अन्त पुर)' इत्यधिक्यस्मात् प्राक् च-
पुस्तके २ 'परिमाविणो (परिमाविन)' च-न-म-क.

स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
धातुर्विश्रुत्वमनुचिन्त्य वपुश्च तस्याः ॥ ९ ॥

विदूषक—जइ एव्य पचादेसो दाणिं रुववदीण । [यवेवं प्रत्यादेश इदानीं
रूपवतीनाम् ।]

३ राजा—इह च मे मनसि वसते ।

अनाग्रासं पुष्पं किसलयमलूनं करसहै-

रनाविहं रत्नं मधु नवमत्तास्वादितरसम् ।

अक्षण्ड पुष्पानां फलमिव च तद्रूपमनघं

न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ॥ १० ॥

विदूषकः—तेण हि लहु परित्ताभट्ट ण भय । मा कस्म वि तवस्सिणो
इहुदीतल्लच्चिकणसीघस्स हस्ते पडिस्सदि । [तेन हि लघु परित्रायतामेना

३ भवान् । मा कस्यापि तपस्विन इहुदीतल्लच्चिकणसीघस्य^१ हस्ते पतिष्यति ।]

राजा—परवती यल्लु तत्रभवती । न च संनिहितोऽत्र शुद्धजनः ।

Considering the Creator's power and her form, she appears
to me to be a [totally] different creation of an excellent
woman.

९

Viṣṇuśaka—If so, [all] beauties are now thrown into the
back-ground.

King—This also is in my mind.

Her faultless form is a flower not [yet] smelt, ■
delicate sprout not [yet] plucked by nails, ■ jewel not
[yet] perforated, fresh honey whose flavour is [yet]
untasted, as if the fruit of merits not [yet] divided; I
know not whom the Creator will approach as the enjoyer
here.

:10

Viṣṇuśaka—Then, indeed, let your majesty quickly rescue her
Let her 'not fall into the hands of some hermit, whose head is
greasy with the oil of Ingudi

King—Her ladyship is certainly not her own mistress. Moreover
(ca) the elderly person [namely, her father] is not present here.

१ 'अनामुक्तम्' म. २ अस्मात् पर 'मिस्व (मित्र)' इत्यधिक न-म-
पुस्तकयोः. ३ अस्मात् पर 'आरण्यकस्व (आरण्यकस्य)' इत्यधिक म-पुस्तके.

विदूषक —अथ भवन्तं अन्तरेण कीदृशो से दिष्टिराशो । [अथ भवन्त-
मन्तरेण कीदृशस्तस्या दृष्टिराग ।]

राजा—निसर्गदेवाप्रगतमस्तपस्विक्कन्याजन* । तथापि तु

अभिमुखे मयि संहतमीक्षितं

हसितमन्यनिमित्तकृतोदयम् ।

धिनयचारितवृत्तिरतस्तया

न विवृतो मदनो न च संवृत ॥ ११ ॥

विदूषक —ण कसु विन्नेतस्स तुह अइ समारोहदि । [‘न खलु दृष्टमात्रस्य
। उवाह समारोहवि ।]

१ राजा—मिम प्रहयाने पुन शालीनतयापि^१ काममाविष्कृतो भावस्तत्र भवत्य ।। तथाहि

दर्मादुरेण चरण. क्षत इत्यकाण्डे

सन्धी स्थिता कतिचिदेव पदानि गत्वा ।

आसीद् विवृत्तवदना च विमोचयन्ती

शाखासु घट्फलमसकमपि द्रुमाणाम् ॥ १२ ॥

Vidūṣaka—Well, what was the feeling [betrayed] by her eyes towards your majesty ?

King—Just by nature a hermit's daughter is coy But yet

[Only] when I faced her, glance was withdrawn

[by her], laughter, which had [its] rise from other

cause, [was practised by her], hence, her love, whose

course was checked by modesty, was neither fully (vi)

revealed, nor fully (sam) concealed. 11

Vidūṣaka—Certainly she won't mount your lap as soon as you are seen. ;

King—Again at [their] departure together her ladyship suffi-
ciently or freely (kāmaṁ) displayed her feeling, though with
bashfulness For,

Having gone only a few steps, the slim [girl]
stopped without occasion (akande), saying [st:] her foot
was pricked with a Darbha shoot, and remained, with her
face turned [towards me], [seemingly] extricating her
bark garment, though it was not [really] entangled in
the banches of trees

चिदूपकः—तेण हि गृहीतपादेओ होहि । किं तुए उववण तवोवण ति पेक्खामि । [तेन हि गृहीतपादेयो भव । इत्थं 'त्वयोपवन तथोवनमिति पश्यामि ।]

३ राजा—सग्गे, तपस्विनि. कैचित् परिज्ञातोऽस्मि । चिन्तय तावत् केनापदेशेन 'पुनरप्याश्रमपदं गच्छामः ।

चिदूपक—को अवरो अवदेशो । ण भव राजा । [कोऽपरोऽपदेश । ननु भवान् राजा ।]

राजा—तत. किम् ।

चिदूपक—गोवारच्छट्ठभाज अस्माण उवहरन्तु ति । [निवारयह्मभागमस्माक-
५ मुपहरन्तिविति ।]

राजा—मूर्ख, 'अन्यद् भागवेयमेनेवा रक्षणे निपतति, यद् रत्नगोपीनपि विहाया-
नितन्द्यम् । पश्य ।

यदुत्तिष्ठति वर्णस्यो नृपाणां क्षयि तद् धनम् ।

तप यद्भागमक्षयं दद्यात्पश्यता हि नः ॥ १३ ॥

Vidūṣaka—Then, indeed, be provided with provender - I perceive that you have turned the penance-grove into a pleasure-grove.

King—Friend, I have been recognised by some ascetics : Just think with what pretext we can again go to the region of the hermitage

Vidūṣaka—What other pretext ? Why ! you are the king

King—What then ?

Vidūṣaka—[You can go] saying ' Let [the hermits] bring us the sixth part of the wild grains '

King—Fool, another share accrues from the protection of these [anchorites], which deserves to be greeted, leaving aside even heaps of jewels See.

The wealth which arises to kings from the classes is perishable. The foresters, indeed, give us the sixth part of [their] penance, which is incapable of destruction. 13

१ 'अनुपसग (अनुपसर्गम्)' म २ 'सकृदपि आश्रमे वसाम्' न-म.

३ 'अन्यमेव मागधेयमेते तपस्विनो निर्वपन्ति । यो रत्न...अभिनन्दते' य.

४ 'तत्फलम्' व-न-म-क.

(नेपथ्ये ।) हन्त, सिद्धार्थो स्वः ।

राजा—(कर्णं दत्त्वा) अये, 'धीप्रशान्त' स्वरः । तपस्विभिर्मैदितव्यम् ।

३ (प्रविश्य) दौवारिक —जेदु जेदु मडा । एदे दुवे इक्षिकुमारभा परिहार-
भूमिं वयद्विदा । [जयतु जयतु भर्ता । एतो द्वौ ऋषिकुमारकौ प्रवीहारभूमि-
मुपस्थितौ ।]

४ राजा—तेन ह्यविलम्बित प्रवेशाय तौ ।

दौवारिक —एसो पवेसेमि । [एष प्रवेशयामि ।] (निष्क्रम्य ऋषिकुमाराभ्यां
सह प्रविश्य) इदो इदो भवन्ता । [इत इतो भवन्तौ ।]

५ (उभौ राजानं विलोक्यत)

प्रथम —अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुः । अयवोपपन्नमेतद्दृष्टिभ्यो
नातिभिन्ने राजनि । कुतः ।

अध्याप्तान्ता घसनिरमुनाप्याधमे सर्वभोग्ये

रक्षायोगाद्यमपि तपः प्रत्यहं संचिनोति ।

(Behind the curtain) Ah, we have gained our object

King—(Listening) Oh, a deep and calm voice : Ascetics must
be [there]

(Entering) Door-keeper—May your majesty be victorious,
be victorious ! Here have two hermit-youths arrived at the region
of the door.

King—Then, indeed, usher them in without delay

Door-keeper—Here I bring [them] (Going out and entering
with the hermit-youths) This way, this way, your honours

(Both look at the king)

First—Oh, the confidence-inspiring nature of his body, though
resplendent ! Or, this is appropriate or proper in a king, who is
not much different from sages Why ?

By him too residence has been taken in a stage of
life where everything is to be enjoyed [also punningly, in
a hermitage which is open to all], he too every day
stores merit by his application to the protection [of his
subjects] [also punningly, by the application [of ashes
to his body], of him too, who exercises control

१ ' धीप्रशान्तस्वरे ' व-न, ' धीप्रशान्तस्वरतया ' क. २ ' अस्मिन्
ऋषिकल्पे ' व

अस्यापि धां स्पृशति वशिनश्चारणवृन्दगीतः

पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्व ॥ १४ ॥

द्वितीय — गौतम, अयं स बलभित्तमो दुग्धन्त ।

प्रथमः—अथ किम् ।

१ द्वितीयः—तेन हि

नैतच्चिञ्चं यदयमुदधिदयामसीमा धरित्री-

मेक कृत्स्नां नगरपरिव्रांशुवाहुर्मुनक्ति ।

आशंशन्ते समितिपुं सुरा वद्धवैरा हि दैत्यै-

रस्याधिज्ये चतुपि विजयं पौरुहते च वज्रे ॥ १५ ॥

उभौ—(उपगम्य) विजयस्व राजन् ।

राजा—(आसनादुत्थाय) क्षमिषादये भवन्तौ ।

१ उभौ—स्वस्ति भवते । (फलान्युपहस्तम्)

राजा—(सप्रणाम पण्डित्य) 'आभामिच्छामि ।

उभौ—विदितो भवानाश्रमसदामिहस्य । तेन भवन्त प्रार्थयन्ते—

[over his kingdom] [also pauningly, who has control over passions], the sacred title of 'Hermit', only preceded by 'King' repeatedly reaches heaven, being chanted by couples of minstrels.

14

Second—Gautama, is this that Dasyanta, the friend of Indra ?

First—Then what ?

Second—Then, indeed,

It is no wonder that this [person], whose arms are long like a city's beams or bars, alone guards the entire earth, with its boundaries dark on account of the oceans. For, the gods, who have formed deep-rooted hostility with the demons, expect victory in battles from [it in] his strong bow and the thunder-bolt of Indra

15

Both—(*Approaching*) Be victorious, king

King—(*Rising from his seat*) I salute you both.

Both—[May] bliss [accrue] to you (*They present fruit*)

King—(*Receiving with a bow*) I solicit [your] command

Both—You are known to the dwellers of the hermitage as

१ 'सुखवतयः' न-म. २ 'आभामिच्छामि' न-म.

६ राजा—किमाज्ञापयन्ति ।

उभौ—सत्रमधत्तं वषट्त्स्य महर्षेऽस्मानिच्छाद् रक्षासि न इष्टिविघ्नमुत्पादयन्ति ।
तव कतिपयरात्रं सारथिद्वितीयेन भवता सनाथीक्रियतामाश्रम इति ।

१ राजा—अनुग्रहीतोऽस्मि ।

विदूषक—[अपवार्ये] एसा दाणिं अणुकुला ते अन्मत्थणा । [एपेदानी-
मलुकुला तेऽभ्यर्थना ।]

११ राजा—(स्मित कृत्वा) रैवतक, मद्रवनादुच्यता सारथि सवाणासन
रथमुपस्थापयेति ।

द्वौवारिक—ज देवो आणवेदि । [यदेव आज्ञापयति ।] (निष्क्रान्त)

१५ उभौ—(सहर्षम्)

अनुकारिणि पूर्वेषां युक्तरूपमिदं रथाय ।

आपध्नामयसन्नेषु दीक्षिताः गन्तुं पौरवाः ॥ १६ ॥

राज—(सम्प्रणामम्) गच्छता पुगे भवन्तौ । अहमप्यनुपदमागत एव ।

उभौ—विजयस्व । (निष्क्रान्तौ)

stationed here : Therefore [they] request you--

King--What do they command ?

Both--That owing to the absence of his holiness the great sage
Kanva, demons are causing obstruction to our sacrifices : So for
a few nights let the hermitage be made to have a protector by
you, accompanied by your charioteer

King--I am favoured

Vidūṣaka--(Aside) Here is now a request favourable to you.

King--(Smiling) Rāivataka, let the charioteer be addressed in
my name, thus, 'Bring [me] the chariot with the bow'

Door-keeper--As your majesty commands (Goes out)

Both--(With joy)

This is exceedingly worthy of you, who imitate your
ancestors The descendants of Puru are, indeed, ordained
in the sacrifices of [affording] freedom from fear to the
distressed

King--(With a bow) Let your honours go ahead I also, come
immediately (etc) upon your heels

Both--Be victorious (They too go out)

३ राजा—मादव्य, अप्यस्ति सकुन्तलादर्चने कुतहलम् ।

विदूषक.—पदम् सपरिवाह आसि । दाणिं रक्ष्यसुवृत्तन्तेण विन्दुवि नावमेसिदो ।
[प्रथम सपरिवाहमासीत् । इदानीं राक्षसवृत्तन्तेन विन्दुरपि नावशेषित ।]

६ राजा—मा मैथी । ननु मत्समीपे वर्तिष्यसे ।

विदूषक — एम रक्खमादो रक्खिदो णि । [एष राक्षसाद् रक्षितोऽस्मि ।]

(प्रविश्य) दौघारिकः—सज्जो रथो मट्ठिणो विज्जक्षणत्थाण अवैक्खदि ।

९ एष उण णअरामो देवीणं आणात्तिहरओ करमओ आओ । [सज्जो रथो मर्तुर्विजयप्रस्थानमपेक्षते । एष पुनर्नगराद् देवीनामाजमिहर. करमक आगतः ।]

राजा—(सादरम्) 'जिमम्माभि' प्रेक्षितः ।

१० दौघारिकः—अहं ह । [अयं किम् ।]

राजा—ननु प्रवेक्ष्यताम् ।

दौघारिकः—गह [स्या] (निष्क्रम्य करमकेण सह प्रविश्य) एसो

१५ भद्र । उवसप्प । [इष मर्ता । उपसर्प ।]

करमक—जेदु जेद भद्र । देवीं आणवेदि । आआमिणि चवत्थदिअहे
पुत्तपिण्डपालणो णाम उववासो भविस्सदि । सहिं दीघाउणा अवत्थ मंभाविद्व

King—*Mādhava*, is there [any] curiosity to see *Sakuntalā*?

Vidūsaka—At first it was overflowing, [but] now by the account of the demons not even a drop is allowed to stay

King—Fear not Why, you will be near me

Vidūsaka—Here I am saved from the demon.

(*Entering*) **Door-keeper**—The car [is] ready [and] is abiding the master's start for victory There, however, has arrived from the capital, *Karabhaka*, carrying the command of the queen-mother

King—(*Reverently*) Is he sent by [our] mother?

Door-keeper—What then?

King—Well, let him be ushered

Door-keeper—So [be it] (*Going out and entering with Karabhaka*) Here [is] the master Approach

Karabhaka—May the master be victorious, be victorious. The queen-mother commands—On the fourth day coming falls

१८ ति । [जयतु जयतु मर्ता । देव्याज्ञापयति । आपामिनि चतुर्धदिवसे पुत्रपिण्ड-
पालनो नामोपवायो भविष्यति । तत्र दीर्घायुपावदय समावनीयेति ।]

राजा—इतस्तपस्विकार्यम् । इतो गुरुजनाज्ञा । द्वयमप्यनतिक्रमणीयम् ।

२१ किमत्र प्रतिविधेयम् ।

विदूषक—तिसङ्ग विभ अन्तराले विद् । [त्रिशद्विधान्तगळे तिष्ठ ।]

राजा—अन्यमाकुलीमूतोऽस्मि ।

कृत्यथोभिन्नदेशत्वाद् द्वेधीमयसि मे मन ।

पुर प्रतिहतं शैले स्रोत स्रोतोवहो यथा ॥ १७ ॥

(विचिन्त्य) सन्ने, त्वमन्वया पुत्र इति प्रतिगृहीत । अतो भवानित प्रतिनि-
वृत्त्य तपस्विकार्यव्यप्रमानम् मामावंच तत्रभवतीना पुत्रकृत्यमनुष्ठानमर्हति ।

३ विदूषक—एष वस्तु म स्वयोमीदृश गणेशि । [न खलु मा रक्षोमीदृशं
गणयसि ।]

राजा—(सस्मितम्) ओ महाबाह्वन् । कथमेतद्भवति सभाष्यते ।।

the fast named Putrapindapālana [Protection of the son's cake]
Thereat I should necessarily be honoured by the Long-lived one
[with his presence]

King—On this side is the work of the hermits, on the other
the command of the mother Both also are inviolable Which
is the remedy here?

Vidūṣaka—Stay mid-way like Trisanku

King—I am really embarrassed

Owing to the difference of places of the two duties,
my mind is divided into two, like the stream of a river,
struck against a rock in front

17

(Reflecting) Friend, you have been received by my mother as
a son Hence having returned from here and reported me as
having my mind engaged in the work of the ascetics, it behoves
you to perform the duties of a son for her highness

Vidūṣaka—Surely, you do not consider me to be afraid of the
demons

King—(With a smile) O great Brāhmana, how is this possible
in your honour?

१ 'पुत्रपारणो मे (पुत्रपारणा मे)' न, 'निवृत्यपारणा मे (निवृत्यपारणा मे)' स.

२ 'शैले' च.

६ विदूषकः—जह रत्नाणुण गन्तव्यं तह गच्छामि । [यथा राजानुजेन गन्तव्यं तथा गच्छामि ।] ;

राजा—ननु तपोवनोपरोधं परिहरणीयं इति सर्वानाशुयात्रिकांस्त्वयैव सह प्रस्थापयामि ।

विदूषकः—तेन हि जुवराओ मि दाणिं संवुत्तो । [तेन हि युवराजोऽस्मीदानीं संवृत्तः ।]

१२ राजा—(स्वगतम् ।) चयलोऽयं वटु । कदाचिदन्मत्प्रार्थनामन्तःपुरेभ्यः कथयेत् । भवतु । एनमेवं बन्धे (विदूषकं हस्ते गृहीत्वा । प्रकाशम्) धयस्य, ऋषिगौरवादाश्रमं गच्छामि । न खलु सत्यमेव तापमकन्यकाया भयाभिलाषः ।

१५ पश्य ।

क वर्यं क परोक्षमन्मथो

मृगशायै सममेधितो जन ।

परिहासविजल्पितं सखे

परमार्थेन न गृह्यतां बन्ध ॥ १८ ॥

विदूषकः—भट्ट इ । [अथ किम् ।]

(निष्क्रान्ताः सखे)

इति द्वितीयोऽङ्कः

Vidūṣaka—As the king's younger brother would go, so [I shall] go

King—Well, I for this reason (1/1) that disturbance to the penance-grove has to be avoided I send all followers just with you

Vidūṣaka—Then, indeed, I have now become the Young Prince !

King—(To himself) This chap is indiscreet Perchance he might report our suit to the ladies in the harem Let [it] be [so] I shall speak thus to him (Taking Vidūṣaka by the hand Aloud) Friend, out of respect for the sages I go to the hermitage. Not, indeed, do I possess quite a real longing for the hermit's daughter. Behold

Where are we [and] where a person, brought up with young ones of the deer, to whom love is unknown ?

Friend ! let not the word, uttered at random (2/2) in jest, be taken as the truth.

Vidūṣaka—Certainly

(All go out)

END OF SECOND ACT

तृतीयोऽङ्कः

(ततः प्रविशति 'यजमानशिष्यः')

शिष्य—('कुशानादाय') अहो 'महानुभावः' पार्थिवो दुष्यन्तः । 'येन प्रविष्टः
१ मात्र एवाश्रमं तत्रभवति राजनि निरुप'प'वानि न. कर्माणि सवृत्तानि ।

का कथा याणसधाने ज्याशब्देनैव दूरतः

हुंकारेणैव धनुषः स हि विघ्नानपोहति ॥ १ ॥

यावदिमान् वेदिषस्तरणार्थं दर्भान्विगम्य उपहरामि । (परिक्रम्यावलोक्य
च । आकाशे) प्रियवदे, कस्येदमुशीरानुलेपनं मृणालवृन्ति च नलि-
१ नीपत्राणि नीयन्ते । (श्रुतिमभिनीय ।) किं प्रवीधि । आतपलह्वनाद्-
बलवदस्वस्थाः शकु-३८ । तस्या शरीरनिर्वापनायेति । तर्हि प्रियवदे
'यत्नादुपवर्यताम् । सा खलु 'भगवतः' कुलपतेरुद्भूतितम् । अहमपि तावद्वेता-

Third ACT

(Then enters a pupil of the sacrificer)

Pupil—(Gathering Kuśa grass) Oh ! Of great prowess is King
Dasyanta ! Since, no sooner did his majesty the king just enter
the hermitage than our rites became free from molestation

What talk of aiming the arrow ? For, by the mere
twang of his bow from afar, as if by the roar of the bow,
he dispels the obstacles 1

I just take these Darbha-blades to the priests for strow-
ing on the altar (Going round and observing In the air)
Priyamvadā ! for whom are being carried this Uśīra unguent
and the lotus leaves with stalks ? (Gesticulating he heard) What
do you say ? That Śakuntalā is excessively indisposed from
injury [inflicted] by the heat and that [these are required]
for cooling her body Then, Priyamvadā ! let her be carefully
attended. She is, the [very] breath of his holiness the Lord
of the group I shall also in the meanwhile send for her

१ अस्मात् प्राक् 'कुशानादाय' इत्यधिक च-न-क-पुस्तकेषु, २ न दृश्यन्
इयं नाव्योक्तिः च-न-क-पुस्तकेषु ३ 'महाप्रभावः' च-म. ४ नास्तीदं न-क-
पुस्तकयोः । म-पुस्तके तु 'यत्'. ५ 'निरुपप'वानि' न. ६ 'प्रवृत्तानि भवन्ति' न.
७ 'उपनयामि' न. ८ 'त्वरितं गम्यताम्' न. ९ अतः परं 'ऋतव्य' इत्यधिक न-पुस्तके.

६ निक शान्तुदकमर्त्यं गौतमीहस्ते विमर्जयिष्यामि । (निष्क्रान्तः)

इति चिष्कम्भक

(ततः प्रविशति कामयमानावस्यो राजा)

१ राजा—(निश्चस्य)

जाने तपसो वीर्यं सा गाला परवनीति मे विदितम् ।

अलमस्मि ततो हृदयं तथापि नेद निवर्तयितुम् ॥ २ ॥

(मदनबावा निरप्य) भगवन् कुसुमायुध, तव चन्द्रमया व विषसर्णीया-
भ्यामविसर्णीयते कामिजनसार्थं । कुत ।

तव कुसुमशरत्वं शीतरश्मित्वमिन्दो-

र्हयमिदमययार्थं दृश्यते मङ्गिषेपु ।

विजृजति हिमगर्भैरग्निमिन्दुमयूषै-

स्त्वमपि कुसुमबाणाद् वज्रसारीकरोपि ॥ ३ ॥

the sacrificial soothing water in Gautami's hands (Goes out)

END OF THE PRELUDE

(Then enters the king in the state of one who is love sick)

King—(Sighing)

I know the potency of penance That the girl is not
mistress of herself is [also] known to me, Yet I am not
able to withdraw this heart from her 2

(Gesticulating torment of love) Divine flower weaponed god !
by you and by the moon, who are [seemingly] worthy of
confidence, the [whole] host of lovers is deceived Why [do
I say so] ?

Your having arrows of flowers [and] the moon's
having cool rays—both these are observed to be not
literally true (*ayathārtha*) in [the case of persons] like
me The moon discharges fire with rays charged with
cold; you also make your arrows of flowers of adamantine
strength. 3

१ 'समदनावस्य.' व, 'कामयमानावस्य' इत्यपि पाठ ऋचि २ अत्र
'सचिन्तम्' इत्यभिर्धं म-पुस्तके. ३ 'न च निप्रादिब सलिल निवर्तते मे ततो
हृदयम्' व.

^१मगन् कामदेव न ते मय्यनुकोश । कुत्रथ ते कुसुमायुधस्य सतस्तीक्ष्णमे-
तद । (विचिन्त्य) आ झतम् ।

अद्यापि नूनं हरकोपवन्धि-
स्त्वयि ज्वलत्यौर्व इवाम्बुराशी ।
त्वमन्यथा मन्मथ मद्भिधानां
मस्मावशेषः कथमित्यमुष्णः ॥ ४ ॥

^२अथवा

अनिशममि मकरकेतुमनसो यजमाहवधमिमतो मे ।

यदि मदिरायतनयनां तामधिकृत्य ^३प्रहरतीति ॥ ५ ॥

(एतेद परिक्रम्य) क तु खलु सत्सिते कर्मणि सदस्यैरनुज्ञातः 'स्निग्ध
मात्मान विनोदयामि । (निश्चय) किं तु खलु मे प्रियादर्श-

Divine god of love ! you have no compassion for me ! And
whence [comes] this harshness of yours, while you are armed
with flowers ? (*Thinking*) Ah ! I see

Verily, even now, the fire of Hara's anger burns in
you, like the submarine fire in the ocean ! Otherwise,
destroyer of discrimination (*manmathah*), how could you,
whose remains are [only] ash's, be so hot to people like me ? 4

Or,

The fish-bannered god, though incessantly causing
anguish to my mind, is acceptable to me, inasmuch as
he strikes me with reference to that damsel of bewitching
wide eyes

5

(*Walking round in fatigue*) Where, indeed, can I, who am al-
lowed [to depart] by the sacrificial priests, their rite having
been concluded, possibly divert my fatigued self ? (*Sighing*)
What else, indeed, can possibly be my resort except a sight of

१ 'मगवन्' इत्यारभ्य 'कथमित्यमुष्ण' इत्यन्तं न दृश्यते न-म-क-पुस्तकेषु.

२ अतः परं 'प्रहरतीति' इत्यन्तमपि नास्ति --न-म-क-पुस्तकेषु ३ अस्मात्
श्लोकात् परं 'मगवन्' कर्द्वः । एवमुपालब्धस्य ते न मा प्रत्यनुमोशः ।

वृष्टैव संकटपशैतरजस्रमगद्ग नीतोऽस्ति मया विवृद्धिम् ।

आहूष्य चापं शयनोपकण्ठे मय्येव युक्तस्त्व वाणमोक्ष ।

इत्यधिकं घ-पुस्तके. ४ 'अमहान्तम्' व-न-म-क.

।

३ नाहने शरणमन्धम् । यावदेनामन्विष्यामि । (सूर्यमवलोक्य) इमांमुप्रातपवेला प्रायेण लतावलयवत्सु मालिनीऽरियु सखीजनानां सकुन्तला गमयति । तत्रैव तावद्गच्छामि^१ । (परिक्रम्य स्पर्शसुखं रूपयित्वा) अहो प्रवातसुभगोऽयमुद्देशः ।

शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् ।

अङ्गैरतङ्गवसैरविरलमालिङ्गितुं पवन ॥ ६ ॥

(परिक्रम्यावलोक्य च) अस्मिन् वेतसपरिहिते लतामण्डपे सनिहितया^२ तथा भवितव्यम् । तथा हि ।

अभ्युपगता पुरस्तादवगाढा जघनगौरवात् पश्चात् ।

द्वारेऽस्थ पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥ ७ ॥

यावद्विदपान्तरेणावलोकयामि । (परिक्रम्य तथा कृत्वा । सहर्षम्) । अये, लब्ध नेत्रनिर्वाणम् । एषा मे मनोरथप्रियतमा सकुन्तलास्तरण शिलापद्मविशयान्ता

my beloved? I shall just seek her (*Looking at the sun*) Śakuntalā is probably passing this time of intense heat on the banks of the Mālinī, possessed of creepers, together with her friends. There I shall just go (*Walking about and gratulating pleasure of touch*) Oh! how delightful is this region by [reason of its] excellent (*pra*) breeze?

It is possible to embrace closely the breeze, fragrant with lotuses and wafting particles of the waves of the Mālinī, with limbs inflamed by love

6

(*Walking round and observing*) She is probably present in this bower of creepers, enclosed by canes. For,

At its entrance, where there is white sand, is seen a fresh line of footsteps, raised in front [but] depressed behind, owing to the heaviness of the buttocks.

7

I shall just observe through the interstice of the branches.

(*Walking round and doing the same joyfully*) Ah, the highest delight of [my] eyes is obtained! Here the dearest of my desires, lying on a slab of stone, possessing a covering of flowers,

१ अस्मात् पर^२ (परिक्रम्यावलोक्य च) अनया बालपादपचीभ्यां सुतनुगिरि गतेति तर्कयामि । कुतः ।

संमीलन्ति न तावद्वन्धनकोपास्तयावचितपुष्पाः ।

स्त्रीरस्तिन्वाश्रामि दृश्यन्ते किसलयच्छेदा ।

इत्यन्तमधिकं च-पुस्तके. २ 'सकुन्तल्या' म.

३ सखीभ्यामन्वाहयन् । भवतु । श्लोभाभ्यां प्राविर्त्तन्मकथितानि । (विलोकयन् स्थित)

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

६ सख्यौ—(उपवीज्य सझेदम्) हला सलन्दले, अवि सुहेदि दे नलिणीपत्त वादो । [हला शकुन्तले, अवि 'सुखयति ते नलिनीपत्रवात' ।]

शकुन्तला—किं वीजभन्ति म सखीभ्यो । [किं वीजयन्तो मा सख्यौ ।]

९ (सख्यौ विषादं नाटयित्वा परस्परमवलोकयन्तः)

राजा—बलवदस्वस्थशरीरा शकुन्तला दृश्यते । (सवितर्कम्) तत् किमयमा तपदोष स्यात्, 'उत यथा मे मनसि वर्तते । (सामिलाप निर्वर्ण्य) अपवा

१२ कृत संदेहेन ।

स्तनन्यस्तोशीरं 'प्रशिथिलमृणालैकवलयं

प्रियाया सायाध 'किमपि कमनीयं वपुरिदम् ।

समस्तापः कामं मनसिजनिदाघप्रमरयो—

न तु शीघ्रमस्यैधं सुभगमपराधं युवतिषु ॥ ८ ॥

is being waited upon by her two friends' Well, I shall hear [their] confidential utterances (*Stands gazing*) (*Then enters Sakuntalā, engaged as described, with her two friends*)

Friends—(*Having fanned her Affectionately*) Dear Sakuntalā ! does the breeze of lotus-leaves give you pleasure ?

Sakuntalā—What ! Are my friends fanning me ?

(*Friends, gesticulating sorrow, stare at each other*)

King—Sakuntalā appears to be exceedingly uneasy in her body (*With a guess*) Can this then be the fault of the heat, or [is it] as is in my mind ? (*Observing with a longing*) Or, away with doubt

Indescribably (*Amazement*) charming is this distressed form of my beloved, with the Uśra applied to the bosom and with the single bracelet of lotus-stalk loose. Granted that the suffering caused by the operation of love and of summer is similar, but the injury of summer to young damsels is not thus or so charming

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१ 'सुहायिनि (सुखायते)' व-फ, 'सुहाय दे (सुखायते) म २ 'उत मदनदोषः । उभयया म मनसि वर्तते' म-३ 'शिथिलित' न-४ 'वदति' व-म.

प्रियवदा—(जनान्तिकम्) अणमृण, तस्स राणमिणो पढमदसणादो आगहिअ
पज्जुस्सुधा विअ सत्तन्दला । किणु क्वु मे तण्णिमित्तो अअ आतद्दो भवे ।
३ [(जनान्तिकम्) अनसूये, तस्स राजपे, प्रथमदर्शनादारभ्य 'पर्युत्सुकेव शकुन्तला ।
किं नु खलु अस्यास्तत्रिमित्तोऽप्यमातद्दो भवेत् ।]

अनसूया—पहि, ममवि ईदिखी आमडा हिअअस्स । होदु । पुच्छिस्स दाव
६ण । (प्रकाशम् ।) सहि, पुच्छिदन्वावि किपि । वलव क्वु टे सदावो ।
[सखि, ममानीदृश्यासडा हृदयस्य । भवतु । प्रश्यामि तावदेनाम् । प्रकाशम् ।)
सखि, प्रष्टव्यासि किमपि । वलवान् खनु ने संताप ।]

शकुन्तला—(पूर्वाधेन जनानुत्थाय) हला, किं वत्तुकामासि । [हला, किं
वत्तुकामासि ।]

अनसूया—हला, सज्जन्दले, अणन्तरा क्वु अग्रे दणगदस्स वुत्तन्तस्स ।
१२ किदु जादिखी इतिहासणिक्खण्डेषु कामअमाणाण अवस्था सुणीअदि तादिसी
दे पेक्खामि । क्खेहि । किणिमित्तं दे सदावो । विआरं क्वु परमत्थदो
अजाणिअ अणाम्मो पडिआरस्स । [हला शकुन्तले, अनन्तरं खल्वार्वा
१५ मदनगतस्य वृत्तान्तस्य । किदु यादृशीतिहासनिबन्धेषु कामयमानानामवस्था
श्रूयते 'तादृशी तव पश्यामि । कथम् । किनिमित्तं ते संतापः । विकारं खलु
परमार्थतोऽज्ञात्वानारम्भ प्रतीकारस्य ।]

Priyamvadā—(Aside) Anasūyā, beginning from the first sight
of that royal sage, Sakuntalā m as though uneasy May it,
indeed, be that this affliction of hers is on his account?

Anasūyā—Friend, such is the suspicion of my mind too.
Well, I shall just ask her. (Aloud) Friend, you have to be
questioned about something Your anguish is really great.

Śakuntalā—(Rising from the bed with the upper half) Dear,
what do you desire to ask?

Anasūyā—Dear Śakuntalā, we are not intimate conversant
with the subject or topic concerning love But as the condition
of love-sick persons is heard in historical compositions, such I
perceive in yours Tell [us] What is the cause of your distress?
Indeed, without knowing the disorder in its reality, counteraction
cannot be taken.

१ 'पज्जुस्सुअमणा आपण्णा विअ (पर्युत्सुक्यना आपन्नेव)' म २ 'समवत्ता
(समवस्था)' म. ३ 'तादिसी दे लेक्खीअदि (तादृशी तव लक्ष्यते)' म.
४ 'किणिमित्तो दे आआवो (किनिमित्तस्तवयासः)' म.

१८ राजा—अनसूयामप्यनुगतो मदीयस्त्वं । न हि स्वाभिप्रायेण मे दर्शनम् ।

शाकुन्तला—(आत्मगतम् ।) बलवः खलु मे अहिनिवेशो । दामि वि सदसा
एदाण ण सक्खोमि णिवेदिदु । [(आत्मगतम् ।) बलवान् खलु मेऽभिनि-

२१ वशः । २ इदानीमपि सहस्रैतयोर्न शक्नोमि निवेदयिषुम् ।]

प्रियंवदा—सहि सत्तन्दले, सुट्टु एसा भणादि । किं अत्तणो आतइ उवेरससि ।

अनुदिबहः कसु परिहीअसि अहेहि । केवलः लावण्यमई छाया धुम ण मुखदि ।

२४ [सखि शाकुन्तले, सुप्रेषा भणति । किमात्मनः आतङ्गमुपेक्षते । अनुदिबहः खलु
परिहीयमेऽहं । केवलः लावण्यमयी छाया एषा न मुखति ।]

राजा—अवतिथमाह प्रियंवदा । तथा हि ।

क्षामक्षामफलोत्तमाननमुर काठिन्यमुक्तस्तनं
मध्यं क्लान्ततरं प्रकामयिनतायंसौ छविः पाण्डुरा ।
शोच्या च प्रियदर्शना च मदनह्रिष्टेयमालक्ष्यते
पद्माणामिध शोषणेन मरुता स्पृष्टा लता माधवी ॥ ९ ॥

King—My guess followed : I struck Anasuya too. Indeed, my
view [was] not [prompted] by my own intention.

Śakuntalā—(To herself) Powerful indeed is my attachment.
Even now I am not able to tell them all of a sudden.

Priyamvadā—Friend Śakuntalā, this [Anasuyā] says rightly.
Why do you neglect your affliction ? Day by day you are, indeed,
being reduced in your limbs. Only the glare of loveliness
leaves you not.

King—Priyamvadā speaks the truth. For,

Her face has cheeks excessively emaciated, her bosom
has its breasts deserted by hardness, her waist is extremely
thin, her shoulders are exceedingly drooping [and] her
complexion is pale. Tormented by love, this [lady] appears
pitiable and at the same time charming to look at, like
the Madhavi creeper, touched by the wind that dries up
its leaves.

B

१ 'अनसूययापि मदीयस्त्वं ईदृशगतः' च २ 'नोपलभ्यत इदं वाक्यं च मन्त्र-
पुस्तकेषु ३ 'एदाण वि (एतयोरेपि)' म.

२७ शकुन्तला—सहि, कस्य वा अण्यस्स कइइस्स । आभासइत्तिआ शणि
नो भविस्स । [सखि, कस्य वान्यस्य कथयिष्यामि । आयासयित्रीदानीं वा
मयिष्यामि ।]

३० उभे—अदो एव कखु णिच्चन्धो । सिणिधज्जणसविभत्त हि दुक्ख सज्जवेदणं
होदि । [अत एव खलु निर्वन्ध । स्निग्धजन^१मविमत्त हि दु खं मल्लवेदन भवति ।

राजा—

पूरा जनेन समदुःखसुखेन चाला
नेयं न वक्ष्यति मनोगतमाधिहेतुम् ।
दृष्टो विदृत्य बहुशोऽप्यनया सत्पुण-
मन्त्रान्तरे श्रवणकातरतां गतोऽस्मि ॥ १० ॥

शकुन्तला—सहि, जदो पहुदि मम दसणपह आभवो सो तनोवपरक्खिदा
राएसी—[सखि, यत्. प्रभृति मम दर्शनपथमान्तः स तपोवनरभित्वा राजर्षिः—]

३ (अर्धोत्तेन लज्जा नाटयति)

उभे—कवेदु पिअसही । [कथयति प्रियसखी ।]

Sakuntalā—Friend, to whom else shall I possibly tell ? I shall now be a cause of trouble to you

Both—Just for this reason, indeed, is our importunity. For, grief, shared with affectionate people, becomes bearable in its poignancy

King—

Questioned by persons who equally share her joys and sorrows, it cannot be that this girl will not speak out the cause of her anguish, lying in her mind, Though longingly looked at by her many times by turning round, I have at this juncture become nervous [of hearing what she says]

10

Sakuntalā—Friend, from which time that sage-like king, the protector of the penance grove, crossed the path of my sight—(Acts bashfulness with half said)

Both—Let our dear friend tell

शकुन्तला—तदो आरब्ध तगदेण अधिलमेण एतदवत्यस्मि संवृता ।]

६ [तव आरभ्य तद्रतेनाभिलाषेणैतदवस्थास्मि संवृता ।]

राजा—(सहर्षम्) श्रुत श्रोतव्यम् ।

स्मर एव तापहेतुर्निर्वापयिता स एव मे जात ।

दिद्यस्त इवाभ्रदया^१मस्तपात्यये जीवलोकस्य ॥ ११ ॥

शकुन्तला—त जइ वो अणुमद ता तह बद्ध जइ तस्म राएसिणो अणु-
कम्पणिज्जा होमि । अण्णहा अवस्स सिञ्च मे तिलोदक । [तद्यदि वामनुमस
१ तथा तथा वर्तेशा यया तस्य राजर्वेनुकम्पनीया भवामि । अन्यथावश्य^२ सिञ्च
मे तिलोदकम् ।]

राजा—^३सहायस्त्रेदि वचनम् ।

५ प्रियंवदा—(जनान्तिकम्) अणसूए, दूरगममन्महा अयस्समा इध काल-
हरणस्स । जस्सि बद्धभावा एसा सो ललामभूतो पोरवाण । ता जुत्तं से
अहिलासो अहिणन्दिदु । [(जनान्तिकम्) अनसूये दूरगममन्मयास्तमेय
६ कालहरणस्य । 'अस्मिन् बद्धभावेषा स ललामभूत. पौरवाणाम् । तद्व्युत्पत्तस्या
अभिलाषोऽभिनन्दितुम् ।]

Sakuntalā—Commencing from then I have been reduced to this condition owing to my desire having gone to him

King—(Joyfully) What is worth hearing is heard

Love himself was the cause of [my] affliction, he himself has become my cooler, as [becomes] a day dark with clouds at the end of summer, to the living world 11

Sakuntalā—Therefore, if [it be] agreed to by you, so act that I may be commiserated by that royal sage Otherwise, certainly sprinkle for me water with sesamum seeds

King—The declaration removes [all] doubts

Priyamvadā—(Aside) Anasuya, far advanced in love, this [Sakuntalā] is incapable of [bearing any,] loss of time He, on whom she has fixed her affection, has become the ornament of the Pauravas Therefore, it is proper that her love be approved

१ 'अर्धदयाम' न-म २ 'ओषिचह दाणि (अवचितमिदानीम्)'

३ 'विमंशंजेदि' घ ४ इत आरभ्य राजवाण्यस्य 'दाशद्वलेखामनुवर्तते' इत्यन्तो मन्वो न ददमते क-पुस्तके

अनसूया—उह जह भणसि (प्रकाशम्) सहि दिष्टिआ अणुहवो दे
१२ अहिणिवेसो । साअर उज्जिअ कहिं वा महाणई ओदरइ । [तथा यथाभणसि ।
(प्रकाशम्) मखि, दिष्टयातुस्सप्तेऽग्निनिवेग । सागरमुज्जित्वा कुत्र वा
महानद्यवतरति ।]

१५ प्रियंवदा—को दाणि सहआर अन्तरेण अदिमुत्तन्द पालविद सहेदि । [कः
इदानीं महकारमन्तरेणातिमुक्तलता पतविना सहते ।]

राजा—किमत्र चित्र यदि विशाखे जहाडूलेखामनुवर्तेते ।

१८ अनसूया—को उण उवाओ भवे जेण अचिरुम्भिम जिहुअ अ सहीए
मणोरहं सपादेअ । [क पुनरुपायो भवेद्येनाविलम्बित निभृतं च सत्या
मनोरथं सपादयाव ।]

२१ प्रियंवदा—जिहुअति चिन्तणिज्ज भवे । निग्घति सुअर । [निभृतमिति
चिन्तनीय भवेत् । जीघ्रमिति सुकरम् ।]

अनसूया—कह विअ । [कयामिअ ।]

२४ प्रियंवदा—ण सो राइवी इमस्सि सिणिद्धदिष्टिए सुइदाहिल्लसो इमाइ दिअदाइ
पजाअरकिसो लक्खीअदि । [ननु स राजर्षिण्या स्निग्धदृष्ट्या मृत्वितामिलाप

Anasūyā—Just as you say (*Aloud*) Friend, fortunately
your affection is worthily, [fixed] Leaving the sea, where possibly
can a great river fall ?

Priyamvadā—Who, now, except the mango tree deserves the
Atmuka-oreeper in foliage ?

King—What wonder if the twin stars Visākhā follow the
lunar digit ?

Anasūyā—But what would be the means by which we could
fulfil the desire of our friend without delay and secretly ?

Priyamvadā—As for 'secretly,' it may have to be thought
over As for 'quickly,' it can easily be done

Anasūyā—How possibly ?

Priyamvadā—Why, that sagely king, whose longing for this
[Śakuntalā] is indicated by his affectionate look, appears these

४ 'वज्जिम (वर्जयित्वा)' च १ अनसूयावाच्यमेतत् म-पुस्तके; घ-त-पुस्तके
तु उपरितनानसूयावाच्यस्य 'प्रकाशम्' इत्यारभ्य 'सहते' इत्यन्तं प्रियंवदा-
वाक्यत्वेन पठत..

एतान् दिवसान् प्रजागाकुशो लक्ष्यते ।]

२७ राजा—प्रत्यमित्थंमूढ एवास्मि । तथा हि ।

इदमशिशिरैरन्तस्तापाद्विवर्णमणीकृतं

निशि निशि भुजन्यस्तापाद्गुणैर्विवर्णमिरश्नुमि ।

अनमिलुलितज्याघाताङ्कं मुहुर्मणिवन्धनात्

कनकवलय स्रस्तं स्रस्तं मया प्रतिसार्यते ॥ १२ ॥

प्रियंवदा—(विचिन्त्य) हला, मणजेहो से करीअहु । इम देवदामेसाव-
देसेण सुमनोगोविंद करिअ से हत्यअ पाउइस्स । [(विचिन्त्य) हला,
६ मदनकेलोऽस्य त्रियताम्य । इम देवताशेषापदेसेण सुमनोगोपित कृत्वा अस्य
हस्तं प्रापयिष्यामि ।]

अनसूया—गोअइ मे सुउमारो पओओ । किं वा सउन्दला मणादि ।
६ [रोचते मे कुसुमार प्रयोग । किं वा शकुन्तला भणति ।]

शकुन्तला—किं णिओओ वृषाणं विकल्पीअदि । [किं नियोगो वा
विकल्प्यते ।]

days to be reduced through wakefulness

King—Indeed, I have become just so. For,

This golden bracelet, which [ordinarily] did not
touch the star [created] by the bow-string, is being
repeatedly pushed back by me from the wrist, as it now
and then slips down [there]—[the bracelet] which has its
jewels [now] rendered pale by the tears, not on account
of internal anguish and, flowing night after night from
the corner of my eye resting on my arm

12

Priyamvada—(Thinking) Dear, let a love letter be prepared
for him. This, after concealing it under flowers, I shall deliver
into his hand, under the pretext of [its being] the remains
[of an offering presented] to the deity

Anasūyā—I like this delicate measure, But (रत्नं) what does
Śakuntala say ?

Śakuntalā—Will your command be doubted ?

१ 'प्रसारिभि' न, प्रसर्पिभि म २ 'देवसेसा० (देवशेषा०)' क-म,
'देवप्रसादस्यापदेसेण (देवप्रसादस्यापदेसेण)' न. ३, सहीनिओओवि
(सखीनियोगोऽपि)' घ

१ प्रियंवदा—तेण हि अत्तणो उवण्णाएणुव चिन्तेहि दाव किंवि ललितपद-
बन्धनं । [तेन आत्मन उपन्यामपूर्वं चिन्तय तावत् किमपि ललितपदबन्धनम् ।]

शकुन्तला—हला, चिन्तेमि अह । अवधीरणाभीरुअ पुणो वेवई मे द्विअअ ।

१२ [हला, चिन्तयाम्यहम् । अवधीरणाभीरुक पुनर्वेषते मे हृदयम् ।]

राजा—(सहर्षम्)

अय स ते तिष्ठति संगमोत्सुको

विशङ्कसे भीरु यतोऽवधीरणाम् ।

लभेत वा प्रार्थयिता न वा श्रियं

श्रिया दुराप कथमीप्सितो भवेत् ॥ १३ ॥

सहर्षौ—अयि अत्तगुणावसानिणि, को दाणिं मरीगणिव्वावड्ढत्तिअं मारडिअं
जोसिणिं पडन्तेण वारेटि । [अयि आत्मगुणावसानिनि, क इदानीं शरीर-

३ निर्वापयित्रीं गार्दीं ज्योस्ता पटान्तेन वारयति ।]

शकुन्तला—(सस्मितम्) णिओइवा दाणिं हि । [^१वियोजितेदानीमस्मि ।]

(उपविष्टा चिन्तयति)

६ राजा—स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोकयामि । यत् ।

Priyamvadā—Then, indeed, just think of some composition
of beautiful words, preceded by introduction of yourself

Sakuntalā—Dear ! I shall think out But my heart trembles
for fear of repudiation

King—(With joy)

Here stands he, eager for union with you, from whom,
[O] timid one ! you apprehend repudiation The suitor
may or may not obtain Laksmī, [but] how can the
wished one be difficult for Laksmī to obtain ? **13**

Friends—[O] slighter of your excellences ! who possibly would
ward off, with the skirt of his garment, the autumnal moon light,
that, cools the body ?

Sakuntalā—(Smilingly) I am now made happy [by you].
(Sits up and meditates)

King—Fittingly, indeed, do I gaze at my beloved with eyes that
have forgotten winking Since,

उग्रमितैकमूलतमाननमस्याः पदानि रचयन्त्याः ।

कण्टकितेन प्रययति मटपनुरागं कपोलेन ॥ १४ ॥

शकुन्तला—हय, चिन्तिदं मए गीदवत्यु । न क्खु सण्णिहिदाणि उण
छेइणसाइणाणि । [हय चिन्तिदं मया गीतवस्तु न खलु सनिहितानि
३ पुनर्लेखनसाधनानि ।]

प्रियंवदा—इमस्मि सुओदरसुतमारे नलिणीपत्ते णणेहिं निन्निरत्तवण्ण करेहिं ।
[एउस्मिञ्जुओदरसुतमारे नलिणीपत्रे नयेनिक्षिप्तवर्णं कुव ।]

शकुन्तला—(दथोक्तं रूपयित्वा) हय, छुण्णइ दाणिं सगदत्थ ण वेत्ति ।
हय, शृणुतमिदानीं सगतार्थं न वेत्ति ।]

उमे—अवहिदह्य । [अवहिते स्व ।]

शकुन्तला—(वाचयति)

तुझ ण आणे हिअअं मम उण कामो दिवायि रत्तिमि ।

णिग्घिण तवइ यल्लोअं तुइ वुत्तमणोरहाइ यद्दाइ ॥ १५ ॥

[तव न जाने हृदयं मम पुन कामो दिवापि रात्रिमपि ।

निर्घृणं तपति बलीयस्त्वयि 'वृत्तमनोरथाया' अहानि ॥]

As she composes the words, her face, whose one
creeper-like eye-brow is raised, discloses [her] affection:
for me with the horripilated cheek. 14

Sakuntalā—D. a., the substance of a song is thought out by
me But materials of writing are really not at hand.

Priyamvadā—Make [the substance of the song], have [its]
letters engraved with [your] nails on this lotus-leaf, delicate
like a parrot's breast.

Sakuntalā—(Gesticulating as said) Friends, now hear whether
it is of consistent meaning or not;

Both—We are attentive

Sakuntalā—(Reads)

I know not your heart, but Love, [O] ruthless one !
exceedingly heats, even by day [and] at night, the limbs
of mine, whose desires are centred in you 15

१- ' चिन्तिदा मद गीदिआ (चिन्तिता मया गीतिका) ' घ २- ' पत्थुअ
(प्रस्तुतम्) ' म ३- ' अण्णिहिदाणि (अघनिहितानि) ' झ. ४- ' अदिमुहमणोरह
दिअ (अमिमुखमनोरथ हृदयम्) ' म. ५- ' मणोरहाइ (मनोरथानि) ' न.

राजा—(सहस्रमोपसृत्य)

‘तपति तनुगानि सदनस्त्वामनिशं मां पुनर्देहत्येव ।

ग्लपयन्ति यथा शशाङ्कं न तथा हि कुमुदनी दिवस’ ॥ १६ ॥

सख्यौ—(विलोक्य सहस्रमुत्थाय ।) साधद अविलम्बिणो मनोरुत्स ।

[स्वागतमविलम्बिनो मनोरथस्य ।]

३ (शकुन्तलाभ्युत्थातुमिच्छति)

राजा—अलमलमायासेन ।

संदष्टकुसुमशयनान्याशुर्विमर्दितमृणालवलयानि ।

शुक्लपरितापानि ते गात्राण्युपचारमर्हन्ति ॥ १७ ॥

अनसूया—इदो शिलातलेकदेश अलकण्डे वृक्षस्यो । [इत शिलातलेकदेश-
मलकरोतु वयस्य ।]

३ (राजोपविशति । शकुन्तला सलज्जा तिष्ठति)

प्रियंवदा—दुवेणं पि वो अण्णोण्णपुराओ पच्चक्सो । महीनिणेहो उणं मं
पुणरुत्तवादिणि करेदि । [द्वयोरपि पुत्रयोरन्योन्यानुरागः प्रत्यक्षः । सखीमेह

६ पुनर्मा पुनरुत्तवादिनीं करोति ।]

King—(*Hastily approaching*)

You, [O] slender-limbed one ! Love heats; but me he
incessantly burns The day does not, indeed, so cause
the lotus-plant to fade as it does the moon 16

Friends—(*Observing and rising with joy*) Welcome to [the
object of our friend's] desire, which makes no delay [in arriving].

(*Sakuntalā desires to rise*)

King—Off, off with your effort

Your limbs, which have the bed of flowers sticking on
to them, which have quickly crushed bracelets of lotus-
stalks [and] whose suffering is great, do not deserve
[to observe] the customary ceremony 17

Anasūyā—Let our friend grace a part of the stone-slab here.
(*The king sits down Sakuntalā remains bashful*)

Priyamvadā—Even to both of you your mutual affection is
obvious But love for my friend makes me speak something
superfluous or redundant

राजा—भद्रे नैतत् परिहार्यम् । विवक्षितं ह्यनुक्तमनुताप जनयति ।

प्रियंवदा—आवण्यस्तु विस्रज्जिवाशिणो जणस्तु अतिहरेण रग्गा होद्वं
१ ति एसो वो धेम्मो । [१आपन्नस्य विषयनिवाशिणो जनस्यातिहरेण राज्ञा भवि-
तव्यमित्येदं पुष्पाकं धर्मः ।]

राजा—नास्मात् परम् किञ्चित् धर्मः ।

१२ प्रियंवदा—तेण हि इमं णो पिअसही तुमं उद्दिस्सिअ इमं अवतन्तर
भअवता भअणेण आतेविदा । ता अउहसि अम्भुवत्तीए जीविदं से अव-
लम्बिदु । [तेन^१ दीयमावयो प्रियसखी त्वामुद्दिश्येदमवस्थान्तरं भगवता मदनेना-
१५ रोपिता । तदहंस्थयुष्पत्या जीवितमस्या अवलम्बितुम् ।]

राजा—भद्रे, साधारणोऽयं प्रणयः । सर्वयानुवृत्तीवोऽस्मि ।

शकुन्तला—(प्रियवदामवलोक्य) हला, किं अन्तेउरविरहपज्जुस्तुअस्स
१८ राएसिणो उवरोहेण । [हला, १विमन्तपुरविरहपर्युत्सुकस्य राजर्वरपरोपेन ।]

King—Good lady, this should not be suppressed For what is
wished to be said causes remorse if unsaid.

Priyamvadā—That the king should become the remover of
the suffering of the distressed, living in his kingdom—this is
your duty

King—Nothing higher than this

Priyamvadā—Well, then, this dear friend of ours has been
reduced to this changed condition by divine Love with reference
to you Therefore, it behoves you to sustain her life by
[showing] favour.

King—Good lady, this prayer is common [to both of us]
I am favoured in every way

Sakuntalā—(Looking at Priyamvadā) Dear, what is the
[use of] pressing the royal sage, who is anxious owing to
separation from his harem ?

१ अनुसूयावाक्यमेतद् म-पुस्तके. २ अनसूयावाक्यमतद् म-पुस्तके

३ 'अलं ते' म

राजा—

इदम^१नन्यपरायणमन्यथा
हृदयसंनिहिते हृदये मम ।
यदि समर्थयसे मदिरेक्षणे
मदनदाणहतोऽस्मि हतः पुनः ॥ १८ ॥

अनसूया—वभस्व बहुवल्हा राभाणो सुणीअन्ति । जह णो पिअसही
वन्धुअणसोअणिउजा ण होइ सइ णिव्वाहेहि । [वयस्य, बहुवल्हा राजानः
६ श्रूयन्ते । यथा नौ प्रियसखी वन्धुजनगोचनीया न भवति तथा निर्वाह्यम् ।

राजा—भद्रे, किं बहुना ।

परिग्रहवहुत्वेऽपि त्रे प्रतिष्ठे कुलस्य मे ।
समुद्ररसना^२ खोवी सखी च युवयोरियम् ॥ १९ ॥

उभे—णिव्वुद झ । [निर्वृते स्वः ।]

प्रियंवदा—(सदृष्टिक्षेपम् ।) अणमूए, जह एसो इदोदिण्णदिही उस्सुओ
३ मिअपोदओ मादरं अण्णेसदि । एहि । सओएम ण । [(सदृष्टिक्षेपम्) अनसूये,

King—

If you, [O] lady who are near my heart, deem this
heart, which is devoted to none else, as otherwise,¹¹ [then,
O] maiden of bewitching eyes, struck by Madana's
arrows, I am struck again !

18

Anasūyā—Friend, kings are reported to have many beloveds
Act in such a way that our dear friend will not have to be
pitied by her kinsmen

King—Good lady, why [say] much ?

Though possessed of many wives, two are the main-
stays of my family—the earth, girded with seas and this
friend of yours

19

Both—We are happy.

Priyamvadā—(Casting about a glance) Anasūyā, since this
anxious young deer is casting its glances hither, [it] is seeking

१ अस्मात् श्लोकात् प्राक् 'मुन्दरि' इत्याधिक च-पुस्तके. २ 'जिण्वह (निर्वह)'

म; 'जिण्वत्तेहि (निर्वर्तय)' न. ३ 'वसना' न. 'रशना' म

यथैव इतोदत्तदृष्टिस्तुको मृगपोतको मातरमन्विष्यति । एहि सयोजयाव एतम् ।]
(उभे प्रस्थिते)

शकुन्तला—हृला, अमरणं त्वि । अण्णदरा वो आभच्छदु । [हला,
अशरणस्मि । अन्यतरा युवयोरागच्छतु । ।]

उभे—पुटवीए ओ सरण मो सुह समीपे वड्ड । [पृथिव्या य शरणं स तव
समीपे वर्तते ।] (निष्क्रान्ते)

शकुन्तला—कह गदाओ गव्व । [कथम् गते एव ।]

राजा—अलमावेगेन । नन्वयमाराधयिता जनस्तव समीपे वर्तते ।

किं शीतलैः क्लमयिनोदिमिरार्द्रघातान्
संचारयामि नटिनीदलतालवृक्षैः ।
अङ्के निधाय फरमोरु यथासुगं ते
संवाहयामि चरणाशुत पद्मताम्रौ ॥ २० ॥

शकुन्तला—ए माणणीएस्स अत्ताणं अवरहइस्स । [न भालनीयेष्वारामानम-
पराधयिष्यामि ।] (उत्थाय गन्तुमिच्छति)

its mother Come we shall help it join [its mother] (Both start)

Śakuntalā—Friends, I am helpless Let one of you come

Both—He, who is the help of the world, is at your side (They go out)

Śakuntalā—What ! Already gone

King—Enough of agitation Why, the person, your worshipper,
is near you

Shall I, with the cool fans of lotus leaves that remove
fatigue, set in motion moist breezes ? Or shall I, [O]
lady with soft and tapering thighs ! shampoo your feet,
red like lotuses, so as to cause you pleasure, after placing
them on my lap ?

20

Śakuntalā—I shall not allow myself to offend those who deserve
respect. (Rising up desires to go)

३ राजा—सुन्दरि, 'अनिर्वाणो दिवसः । इयं च ते 'समवस्था ।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम् ।

कथमातपे गमिष्यसि परिवाचापेलर्वरद्वै ॥ २१ ॥

(वलदेना निवर्तयति)

शकुन्तला—पौरव, रक्ष्य दिण्ण । मज्जनसंत्तावि ण ह्म अत्तणो पट्टवामि ।

३ [पौरव, रक्ष्य विनयम्^१ । मदनसत्तापि न सन्वात्मनः प्रभवामि ।]

राजा—भीष्टं, अलं गुरुजनभयेन । दृष्ट्वा ते विदित्व^२ वर्मा तत्रभवान्नात्र दोषं
प्रहीष्यति कुलपतिः अपि^३ च ।

गान्धर्वेण विधाहेन बह्वचो राजपिकन्यका ।

भ्रूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिता ॥ २२ ॥

शकुन्तला—मुञ्च दाव म । भूयो वि महीजनं अणुत्ताणइस्स । [मुञ्च
तावन्माम् । भूयोऽपि सखीजनमनुमानयिष्यामि ।]

King—[O] beautiful one, the day is not cool [yet], and this
is your condition !

Leaving the bed of flowers in which the covering of
the bosom is formed of lotus-leaves, how will you go in
the heat, with your limbs, incapable [of any strain]
(*pelava*) owing to all-round (*para*) suffering

21

(*Makes her return by force*)

Sakuntalā—[O] descendant of Pura ! have regard for decorum.
I am really no mistress of 'myself though tormented by Love.

King—[O] timid one ! away with fear of the elders. The
revered Lord of the Group, who knows [all] duties, will not, on
consideration, find fault with you. Moreover,

Many daughters of kings and sages are reported to be
married by the Gāndharvas [form of] marriage, and they
were congratulated by [their] fathers

22

Sakuntalā—Release me awhile. I shall again ask my friends
to consent [to it]

१ 'अपरिनिर्वाणः' च-म. २ 'शरीरवस्था' च-न-म. ३ 'अविण्ण
(अविनयम्)' न-क. ४ 'गृहीत' म. ५ 'यत्' म; 'अपि च' इति
अधस्तनो द्वाविंशो श्लोकश्च इत्येतन्न दृश्यते क-पुस्तके.

३ राजा—मयदु । मोक्षयामि ।

शाकुन्तला—कदा । [कदा ।]

राजा—

अपरिक्षतकोमलस्य ^१यावत्
कुसुमस्येव नरस्य पदपदेन ।
अघरस्य विपासता मया ले
सद्य सुन्दरि गृह्यते रसोऽस्य ॥ २३ ॥

(कुसुमस्या समुग्रमपितुमिच्छति । शाकुन्तला परिहरति माल्येन ।)

(नेपथ्ये ।) चक्रवाकबहुप, आमन्तेहि सहभर । उपविष्टा रमणी । [चक्रवा-
कबहुके, आमन्त्रयन्व सहचारम् । उपविष्टा रजनी ।]

शाकुन्तला—(सर्वप्रथमं) पौरव अससञ्ज सम सरीरवृत्तान्तोवलम्ब्य अज्जा
गोदमो ह्यो एव्य आत्मच्छदि । दाप विट्प तदिदो होहि । [(सप्तप्रथमं)
१ पौरव, अमशय मम शरीरवृत्तान्तोपलम्भायार्था गौतमीय एवातच्छति । ^२तावद्विद
पान्तरितो भव ।]

राजा—तथा । (आत्मानमावृण्य तिष्ठति)

King—Well ! I shall release

Sakuntalā—When ?

King—

When the juice of this lower lip of yours, uninjured & un-
kissed and [hence] delicate, is, [O] beautiful damsel,
gently tasted by me, who am thirsty, like [the juice] of
a fresh flower by a bee. 23

(Desires to raise her face, Sakuntalā gesticulates avoidance)
(Behind the curtain) Bride of Cakravāka, bid adieu to
your mate The night has arrived

Sakuntalā—[O] descendant of Pura ! doubtless the venerable
Gautamī is coming even in this direction to ascertain the
account of my body. Just be concealed behind the branches

King—[Just] so (Stands consoling himself)—

१ 'यावत्' य. २. 'जाय (यावद्)' क, 'ता (तस्मात्)' म; 'ता
(तद्)' क.

९ . (ततः प्रविशति पात्रहस्ता गौतमी सख्यौ च)

सख्यौ—इदो उदो अज्जा गोदमी । [इत इत आर्या गौतमी ।]

गौतमी—(शकुन्तलामुपेत्य) जादे, अवि लहुसटावड दे अद्दाइ । [जाते

१२ अपि लघुसतापानि तेऽदानि ।]

शकुन्तला—अज्जे, अत्थि मे विससे । [आर्ये, अस्ति मे विगेष' ।]

गौतमी—इमिणा दब्बोदएण णिरावाव एव्व दे सरीर भविस्सदि । (शिरसि

१५ शकुन्तलामभ्युक्ष्य) वन्दे, परिणदो दिवसो । एहि । उटज एव्व गच्छाम् ।

[अनेन 'दर्भोदकेन निगावाधमेव न शरीरं भविष्यति । (शिरसि शकुन्-लामभ्युक्ष्य)

वत्से, परिणतो दिवस' । एहि । उटजमेव गच्छामः ।] (प्रस्थिता)

१८ शकुन्तला—(आत्मगतम्) हिअअ, पटम एव्व सहोवणदे मनोरहे कादर-

भाव ण मुच्चसि । साणुअविहडिअस्स कड दे संपद सदावो । (पदान्तरे

स्थित्वा । प्रकाशम्) लदावलअ सदावहारअ आमन्तेमि तुम भूओ वि परिभो-

२१ अस्स । [(आत्मगतम्) हृदय, प्रथममेव सुखोपनते मनोरथे कातरभाव न

मुच्चसि । सात्रुशयाविषटितस्य कथं ते साप्रतं नताप । (पदान्तरे स्थित्वा ।

प्रकाशम्) लतावलय सतापहारक, आमन्त्रये स्वा भूयोऽपि परिभोगाय ।] (दु खेन

२४ निष्क्रान्ता शकुन्तला सहेतराभिः)

(Then enters Gautami with a vase in hand and the two friends)

Friends—This way, this way, [may] venerable Gautami [come].

Gautami—(Approaching Śakuntalā) Child, do your limbs have their suffering lessened ?

Śakuntalā—Venerable lady, there is [some] improvement in me.

Gautami—With this Darbha-water your body will be quite free from suffering (Sprinkling Śakuntalā on the head) Child, the day is ended Come, let us go to the cottage itself (They set out)

Śakuntalā—(To herself) [O] heart, just first, when [the object of your] desire easily presented itself, you do not give up timidity. Regretfully separated, how can your anguish be proper or justified ? (Stopping at another step. Aloud) [O]

१ ' सन्तिदर्भोदएण (शान्तिदर्भोदकेन) ' म. २ विहत्थिअस्स (विहत्तितस्य) म.

राजा—(पूर्वस्यानमुपेत्य । सनिःश्वासम्) अहो विप्रवत्य प्राथितार्थसिद्धय ।
मया हि

मुहुरद्भुलिसंवृताधरोष्ठं
प्रतिपेद्याक्षरविक्रवामिरामम् ।
मुखममविवर्ति पद्मलाक्ष्याः
कथमयुग्रमित न चुम्बित तु ॥ २४ ॥

क तु खलु सप्रति गच्छामि । अथवा । इहैव प्रियापरिमुक्तमुक्ते स्तान्तये मुक्तं
स्थान्यामि । (सर्वतोऽवनेक्य)

तस्या पुष्पमयी शरीरलुलिता शय्या शिलायामिधं
क्लान्तो मन्मथलेग्न एव नलिनीपत्रे नयैरपित ।
हस्ताद्भ्रष्टमिदं विसामरणमित्यासज्यमानेक्षणो
निर्गन्तुं सहसा न वेतसगृहाच्छ'कनोमि शून्यदापि ॥ २५ ॥

bower of creepers, the remover of my sufferings' I take leave of
you again for enjoyment (Sakuntala goes out with sorrow along
with others)

King—(Approaching the former place With a sigh) Oh!
[How] full of obstacles are the fulfilments of desired objects!
For by me,

The face of the damsel, with eyes of lovely eyelashes,
was though somehow raised, yet not kissed—[the face]
which had its lower lip covered with fingers, which was
distressed in [uttering] words of prohibition and [hence
was] charming and which repeatedly turned towards the
shoulders.

24

Where really shall I go now? Or I shall stay just here for a
time in the bower of creepers, which has been enjoyed and
deserted by my beloved (Looking all round)

This her flowery bed, pressed down by her body on
a stone-slab, this faded love letter engraved on a lotus leaf
with nails, this ornament [viz the bracelet] of the lotus
stalk, slipped from her hand—with my eyes thus riveted
[these on various objects] I am not able to go out, all
of a sudden, from the cane-bower, though [it is] vacant. 25

(आकाशे ।) राजन्,

सायंतने सवनकर्माणि संप्रवृत्ते
वेदी हुताशनवतीं परितः प्रकीर्णाः ।
छायाश्चरन्ति बहुधा मयमादधानाः
संध्यापथोदकपिशा पिशिताशनानाम् ॥ २६ ॥

राजा—अयमहमागच्छामि । (निष्क्रान्त)

इति तृतीयोऽङ्कः

(in the air) King !

The evening sacrificial rite being commenced, the shadows [that is, shadowy figures] of evil spirits, reddish-brown as evening clouds [and] scattered around the altar, which possesses the fire [kindled], are stalking about, inspiring terror in various way.

King—Here I come. (Goes out)

END OF THIRD ACT

चतुर्थोऽङ्कः

(ततः प्रविशतः कुसुमानन्दयः नाटयन्त्यौ सख्यौ)

अनसूया—हला प्रियवदे, जइ वि गन्धर्वेण विवाहविधिना निवृत्तकल्पाणां सखन्दला अणुस्वभक्तुगामिणि सवृत्तेति निवृद्धं मे दिव्यं, तद्वि एतन्न चिन्तयिज्ज । [हला प्रियवदे, यथापि गन्धर्वेण विवाहविधिना निवृत्तकल्पाणां शकुन्तलरूपभर्तृगामिनी सवृत्तेति निवृत्तं मे हृदयम्, तथाप्येतावद्विचिन्तनीयम् ।]

प्रियंवदा—इह विव । [कथमिव ।]

अनसूया—अज्ज सो राणी इहि परिधम विव इहीहिं विसज्जिभो अत्थो णधर पविसिअ अन्तेउरत्तमागदो इदोगद पुत्तन्त सुमरदि वा ण वेति ।
१ [अथ स राजपिण्डि परिधमाप्य क्वमिर्विसज्जित आगतो नगा प्रविशन्तः—पुत्रसमागत इतो गत वृत्तान्त स्मरति वा न वेति ।]

प्रियंवदा—भीषणा होहि । ण तादिसा आकिदिविसेसा गुणविरोहिणो होन्ति । किन्दु तादो दाणि इमं युत्तन्तं सुणिअ ण आणे किं पट्टिवज्जिस्सवि ति । [दिव्यम् अथ । तद्विवाहविधिना गुणविरोधिनी भवन्ति । किन्तु—तात इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपस्येत इति ।]

Fourth ACT

(Then enter two friends gesticulating the gathering of flowers)

Anasūya—Dear Priyamvadā, though my heart is comforted at the thought that (its) Śakuntalā has become united with a worthy husband, her happiness having been achieved by the Gandharva form of marriage, still this much is to be thought about

Priyamvadā—How possibly ?

Anasūya—Whether that sage-like king, who is dismissed to-day by the sages, having completed [their] sacrifice, would, after entering his capital [and being] united with the [ladies in his] harem, remember or not the event that happened here

Priyamvadā—Rest assured Distinguished forms like these do not belie [the expectations of] virtues [formed of them] But I do not know what father will now do after hearing of this affair

१५ अनसूया—जह अह देवखामि, तह तस्स अप्पमद भवे । [यथाह पद्यामि, तथा तस्यानुभुत भवेत् ।]

प्रियंवदा—कहं विअ । [कथमिव ।]

१८ अनसूया—गुणवदे कण्णआ पडिवाटणिज्जेत्ति अअ दाव पढमो सक्खो । त जइ देव्व एव्व सपाटेटि ण अप्पआमेण किट्ठो गुरुअणो । [गुणवदे कन्यका प्रतिपादनीयेत्यं १ तावत् प्रथम. सक्ख्यः । त यदि देवमेव संपादयति

२१ तन्वप्रयागेन २ कृताशौ गुरुजन. ।]

प्रियंवदा—एवं इदम् । (पुष्पभाजनं विलोक्य) सखि, अवइटाई वलिकम्म-पज्जत्ताइं कुसुमाह । [एवमिदम् ३ (पुष्पभाजनं विलोक्य) सखि, अवचितानि

२४ वलिकर्मपर्याप्तानि कुसुमानि ।]

अनसूया—णं सहीए सउत्ताए सोहज्जदेवआ अअणीआ । [ननु १ वरुणाः शकुन्तलायाः सौभाग्यदेवतार्चनीयाः ।]

२७ प्रियंवदा—जुज्जदि । [युज्यते] (तदेव ४ कर्माभिनयत)

(नेपथ्ये ।) अयमह भोः ।

Anasūyā—So far as I see, it will be approved of by him.

Priyamvadā—How possibly ?

Anasūyā—That a daughter is to be given to a virtuous person—that is just the first purpose. If fate itself accomplishes that, why, the elders have their object fulfilled without effort.

Priyamvadā—So is this (*Looking at the basket of flowers*) Friend! flowers, sufficient for the rite of worship, have been gathered.

Anasūyā—Why! The [guardian] deity of friend Śakuntalā's good fortune has to be worshipped.

Priyamvadā—It is correct (*Both gesticulate the same action*) (*Behind the curtain*) Here I am, ho !

१ 'तादस्म (तातस्य)' इत्यधिकमत्र म-पुस्तके. २ 'किट्ठो अजं (कृताशौडयम्)' म. ३ प्रियसहीए (प्रियसख्या.) व-फ. ४ 'कर्मारमेते' व-न-म-क

अनसूया—(कर्णं दत्त्वा :) सहि, अदिधीण विभ निवेदिद । [सखि,
३० 'अतिथीनामिव निवेदितम्]

प्रियंवदा—न उज्जसणिहिदा ससन्दला [ननृजसनिहिता शकुन्तला ।]

अनसूया—अज्ज उण हिमएण असणिहिदा । होदु । अल एतिएहि
३१ कुसुमेहि । [अय पुनर्हृदयेनासेनिहिता । भवतु । अलमेतावद्दि कुसुमे ।]
(प्रस्थिते)

(नेपथ्ये ।) आ अतिथिपरिभाषिणि,

विचिन्तयन्ती यमनन्यमानसा
तपोजने येति न मामुपस्थितम्
स्मरिष्यति त्वां न स योचितोऽपि सन्
कथां प्रमत्त प्रथम कृतमिध ॥ १ ॥

प्रियंवदा—हृदी हृदी । अपिअ एव सत्तं । कस्सि पि पुआरहे अकरा
मुण्हिअभा ससन्दला । [हा धिक् हा धिक् । अग्रियमेव संवृत्तम् । कस्मिन्नपि
३ पूजार्हेऽपराद्धा शून्यहृदया शकुन्तला ।]

अनसूया—(पुरोऽवलोक्य) न ह जस्सि कस्सि पि । एसो दुव्वासो सुल
हकोसो महेधी । तह सविअ चटुल्लफुल्लदुव्वासाए गण्ण पटिगिउत्तो । [न खलु

Anasūyā—(*Giving her ear*) The announcement [is] like [that] of an honoured guest

Priyamvadā—Why ! Śakuntala is present in the cottage

Anasūyā—But to-day she is not present with her mind Well ! enough [are] there flowers (*They set out*) :

(*Behind the curtain*) Ah ! [you] affronted of a guest !

He, thinking of whom with [your] mind not [concentrated] on anybody else, you do not know : I take note of me, who am rich in penance [and] have stood or arrived near, will not remember you even when he is reminded [by you], like a drunken man the talk previously made

Priyamvadā—Oh, alas ! oh, alas ! a very unpleasant thing has happened The absent minded Śakuntala has offended some person deserving worship

Anasūyā—(*Looking forward*) Not, indeed, some [mere] ordinary person. This is Durvasas, the easily-irritable great

६ यस्मिन् कस्मिन्नि । एष दुर्वासा. सुलभकोपो महर्षिः । तथा शपत्वा ‘वृद्धलोत्कुल
दुर्वारया गत्वा प्रतिनिवृत्त ।’]

प्रियंवदा—को अण्णो हुववहादो दहिह पढवदि । गच्छ । पादेषु पणमिअ
९ णिवत्तेहि णं जाव अह अग्घोदअं उचकपमि । [कोऽण्णो हुतवहादुग्घुं प्रभवति ।
गच्छ । पादयोः प्रणम्य निवर्तयैन यावदहमर्घोदकमुपकल्पयामि ।]

अनसूया—तह [तथा ।] (निष्क्रान्ता)

१२ प्रियंवदा—(पदान्तरे स्तुलितं निरूप्य) अम्मो । आवेअक्खलिदाए^१ पढमह
मे अग्गहत्थादो पुप्फभाजणं । [अहो । ^२आवेगस्त्वलित^३या प्रभ्रष्ट^४मनाग्रहस्तात्
पुष्पभाजनम् ।] (पुष्पोच्चयं रूपयति)

१५ (प्रविश्य) अनसूया—सहि, पकिदिवको सो कस्स अणुणअ पडिणेण्हदि ।
किं वि उण माणुओओ किदो । [सखि, प्रकृतिवक् स कस्यानुनयं प्रतिपृच्छति
किमपि पुन. सातुकोशः कृतः ।] ५-१-५१

१८ प्रियंवदा—(सस्मितम्) तस्मिं नहु एदं पि । क्खेहि । [तस्मिन् नह्येतदपि ।
कथय ।]

sage Having cursed in that way he returned with a gait, quick,
impetuous and difficult to be checked

Priyamvadā—Who else but fire is able to burn. Go [and],
bowing at his feet, persuade him to reburn, whilst I make ready
the water for worship

Anasūyā—As you say. (Goes out)

Priyamvadā—(Gesticulating stumbling at another step) Oh !
the basket of flowers has dropped from the palm of my hand,
as I stumbled in agitation (Acts the gathering of flowers)

(Entering) **Anasūyā**—Friend, perverse or crooked by nature
whose entreaty does he accept ? But he was made to show com-
passion a little

Priyamvadā—(With a smile) In him even this is much.
Tell [me].

१ ‘वेअक्खल्लुत्कुल दुव्वाताए (वेगवल्लोत्कुलया दुर्वारया)’ न; ‘वेअक्खल्लुत्कुल
दुव्वाताए (वेगवल्लोत्कुलदुर्वारया)’ च, ‘वेअक्खल्लुत्कुलदुव्वाताए (वेगव-
ल्लोत्कुलदुर्वारया)’ क; ‘आवेअक्खलिदाये गहए (आवेगस्त्वलितया गत्वा)’
व-न. २ ‘इस्तात्’ घ.

अनसूया—तदा अणुगीदो निवर्तितु इच्छति तदा विष्णुविदो मए ।
 २१ भवन्, पढम ति पेविष्वअ अविष्णादतनप्पहावस्स दुहिदुजणस्स भववदा
 एको अवराहो मरिसिदध्वोत्ति । [^१यदातुनीतो निवर्तितु नेच्छति तदा विज्ञापितो
 मया । भगवन्, ^२प्रथममिति प्रेक्ष्याविज्ञाततप प्रभावस्य दुहितृजनस्य भगवतैकोऽप
 २४ राघो मर्थितव्य इति ।]

प्रियंवदा—तदो तदो । [ततस्तत ।]

अनसूया—तदो मे वभणं अण्णहा भविदु णारिहदि । किदु अहिष्णाणाभर
 २७ णदसणेण सावो निवर्तिसिदति ति मन्तअन्तो एव्व अन्तरिहिदो । [ततो मे
 वचनम-यथा भवितु नार्हति । ^३किंत्वभिज्ञानाभरणदर्शनेन ज्ञापो निवर्तिष्यत इति
 मन्त्रयमाण 'एवान्तर्हित' ।]

३० प्रियंवदा—सक्क दाणिं अस्ससिदु । अत्थि तेण राणसिणा सपत्तिदेण सणा-
 महेअइअ अङ्गुलीअअ सुमरणीअत्ति सअ पिणद । तस्सि साहिणोवाआ
 सवन्दला भविस्सदि । [शक्यमिदानीमाश्वसितुम् । अस्ति तेन राजर्षिणा सप्त
 ३३ स्थितेन स्वनामधेयाद्वित्तमङ्गुलीयके स्मरणीयामिति स्वयं पिनदम् । तस्मिन् 'स्वाधी-

Anasūyā—When, being entreated, he wished not to return, then he was thus requested by me Divine Sir! seeing that [she has committed such offence] for the first time, the one offence of the daughter, who does not know the power of penance, should be pardoned by your holiness

Priyamvadā—Then, further

Anasūyā—Then, ^१while just saying this—My word does not deserve to be otherwise, but the curse will cease at the sight of an ornament of recognition—he disappeared

Priyamvadā—It is now possible to take consolation There is a ring, stamped with his own name, fastened [on Śakuntalā's finger] as a souvenir by the royal sage himself when he started In that Śakuntalā will have the remedy in her power.

१ 'अणुगीदो (अनुनीत)' इत्येतन्नास्ति घ-न-क-पुस्तकेषु. २ 'पुव्वम-
 ति (पूर्वमति)' म ३ 'अहिष्णाणदसणेण (अभिज्ञानदर्शनेन)' म. ४ 'यअ
 (स्वय)' घ-न-क ५ 'साहिणो सवाओ (स्वाधीन उपाय)' म.

नोपाया शकुन्तला भविष्यति ।]

अनसूया—सहि, एहि । देवकज्जं दाव से णिव्वत्तेय । [सहि, एहि । देव-
३६ कार्यं तावदस्या निर्वर्तयाव ।] (परिक्रामत.)

प्रियंवदा—(विलोक्य) अणसूए, पेक्ख दाव । वामहस्त्योवहिदवभणा
आलिहिदा विअ पिअसही । भत्तुमदाए चिन्ताए अत्ताण पि ण एस । विमावेटि ।
३९ किं उण आभन्तुअं । [(विलोक्य) अनसूये, पश्य तावत् । वामहस्त्योवहि-
तवदनालिखितेव प्रियसखी । मर्द्दगतया चिन्तयात्मानमपि नैषा विभावयति । किं
पुनरागन्तुकम् ।]

४२ अनसूया—पिअंवदे, दुवेणं एव्व णो मुहे एसो वुत्तन्तो चिट्ठु । रक्खिदव्वा
क्खु पकिदिपेलवा पिअसही । [प्रियवदे, द्वयोरेव नौ मुने एष वृत्तान्तस्तिष्ठतु ।
रक्षितव्या खलु प्रकृतिपेलवौ प्रियसखी ।]

४५ प्रियंवदा—को णाम उण्होदएण णोमालिअ सिअदि । [को 'मामोष्णादकेन
नवमालिका सिञ्चति ।] (उभे निष्क्रान्ते)

इति 'विष्कम्भक'

४८ (ततः प्रविशति सुतोत्थितः विष्य.)

दिश्य —वेलोपलक्षणार्थमादिष्टोऽस्मि तत्रभवता प्रवासादुपावृत्तेन काश्यपेन ।

Anasūyā—Friend ! come Let us just perform her worship of
the deity (*They both walk round*)

Priyamvadā—(*Espying*) Anasūyā ! just see. Our friend is
as though drawn in a picture, with her face resting on her left
hand. Owing to her contemplation regarding her husband she
is not conscious of even herself, what then of a guest ?

Anasūyā—Priyamvadā ! let this incident rest in the mouth
of us two only. Our dear friend, naturally [so] delicate, should
indeed, be spared

Priyamvadā—Who possibly (*nāma*) would sprinkle the
Navamāhikā with hot water ? (*Both go out*)

END OF THE PRELUDE

(*Then enters a pupil who has risen from sleep*)

Pupil—I am commanded by his reverence Kāśyapa, who has
returned from [his] journey to ascertain the time Going out into
the open air (*prākāś'am*) I shall just observe as to how much of the

१ 'दाणि (इदानीम्)' च-न-म-क. २ 'प्रवेशक.' म.

प्रकाश निर्गतस्तावद्वलोकयामि किमददृष्टि रजन्वा इति । (परिक्रम्यावलोक्य
५१ च) इन्त प्रभातम् । तथा हि ।

यात्केफतोऽस्तश्चिखर पतिरोपघ्नीना-

माविष्कृताक्षपुत्र सर एकतोऽर्क ।

तेजोद्वयस्य युगपद्वचसोनोदयाम्णां

लोको नियम्यत इवात्मदशान्तरेषु ॥ २ ॥

अपि च ।

मग्नर्हिते शशिनि सैव कुमुद्वती मे

दृष्टि न नन्दयति संस्मरणीयशोभा ।

इष्टप्रयासजनितान्ययलाजनस्य

दुःखानि नूनमतिमात्रसुदुःखसहानि* ॥ ३ ॥

night remains (Going round and observing) Oh ! it is dawn For,

On one side the lord of the herbs [viz the moon]
goes to the summit of the setting-mountain, on the other
[rises] the sun, who has manifested Aruna, his fore-
runner By the simultaneous fall and rise of the two
luminaries, the world is as though instructed in the
[various] changes of its condition

2

Moreover,

The moon having disappeared, the same lotus-plant,
whose beauty has [now] become an object of memory
[only], no [longer] gladdens my sight The sorrows of
women folk, produced by the departure [on a journey] of
loved persons, are, indeed, beyond measure, very hard to bear

3

१ 'प्रकाशे' म. २ 'आविष्कृत' न-क ३ न दृश्यतेऽप्य श्लोक क-
पुस्तके । केचिदपि पुस्तकेषु श्लोकादस्मादनन्तरम्

कर्कणधूनामुपरि तुहिनिं रज्जयत्यग्रसन्ध्या

दामि मुञ्चत्युदजपटलं धीतनिद्रो मयूरः ।

येऽदभ्रान्तात् सुरविट्छितादुत्थितश्चैव सद्य

पश्चाद्भुचैर्भवति हरिण स्वाङ्गमायच्छमानः ॥

अपि च—

पादग्यास्त्र क्षितिचरगुरोर्भूमिं कृत्वा सुमेरो

क्रान्तं येन क्षयिततमसा मध्यमं घाम विष्णोः ।

सोऽयं चन्द्र पतति गगनादह्यशेषैर्मयूखै-

रत्यारुढिर्भवति महतामप्यम्रंशनिष्ठा ॥

इत्यधिको ग्रन्थ आयाति दक्षयन्

(प्रविश्यापटीक्षेपेण) अनसूया—अहं वि नाम विसमपरम्मुहस्त जनस्त एह न विदिशं सह वि नेण रण्णा मलन्दलाए अणज्ज आभरिद । ['यद्यपि ३ नाम विषयपरादुमुखस्य' अनसूयैतत्र विदित तथापि तेन राज्ञा अनुन्तलोपामनार्य-मोचरितम् ।] २५

शिश्यः—यावदुपस्थिता होमवेला गुरवे निवेदयामि । (निष्क्रान्तः)

६ अनसूया—पडिबुद्धा वि किं करिस्मं । न मे उड्ढेसु वि निअकरणिज्जेसु इत्यपाजा पसरन्ति । कामो दाणिं सकामो होदु जेण असत्तमधे जणे सुद्धिअभा सही पद कारिदा । अहवा दुव्वाससो सावो एसो विआरेदि । अण्णहा कह सो राएसी सारि-
९ साणि मन्तिअ एत्तिअस्स कालस्म लेहमेत्त पि न विमज्जेदि । सा उट्ठो अहिण्णाणं अहलीअभं से विमज्जेम । दुवस्समीने तवस्मिजणे को अट्ठमयीअदु ।
१० न सहीगामी दोसो ति व्यवसिदा वि न पारेमि पवासपडिणिज्जत्तम् तादक-
१२ सवस्स दुस्सन्तपरिणीद आसण्णसत्त सलन्दल निवेदिद । इत्यगए अत्थेहि किं पु खु करणिज्ज । [प्रतिबुद्धापि किं करिष्यामि । न म उचितेष्वपि 'निज-
करणीयेषु हस्तपादं प्रसरति । काम इदानीं सकामो भवतु येनासत्तसधे जने
१५ शुद्धहृदया मखी पद कारिता । अथवा दुर्वासम 'जाप एव विकारयति' । अन्यथा

(*Entering with a toss of the curtain*)

Anasūyā—Though this may not be known to a person, who is averse to [objects [of enjoyment], still that king has acted dishonourably towards Śakuntalā

Pupil—I shall just report to the preceptor the time for the sacrifice, which has arrived (*Goes out*)

Anasūyā—What shall I do, even when I have awaked [from sleep]? My hands and feet do not move even towards my usual duties : Let Love now be possessed of his wish,—[Love] by whom [our] pure-minded friend was made to resort to a man who is false to his promise Or this is the curse of Durvāsas that is working change Otherwise, how does that

१ 'पटीक्षेपेण' व २ 'एवं अ नाम (एवं च नाम)' म; 'एव नाम (एवं नाम)' व. ३ 'परम्मुहस्त वि इमस्स जनस्त न एह न विदिश (परादुमुखस्याप्यस्य जनस्त नेतन विदितम्)' व; 'परम्मुहस्य वि (परादुमुखस्यापि)' व. ४ 'इति' इत्यधिक व-पुस्तके ५ 'निज (निज)' इत्येतन्न दृश्यते म-पुस्तके. ६ 'सुण्ण (शून्य)' न-म ७ 'कोपो (क्रोध.)' न-म. ८ 'विआरेदि (विकरोति)' म

कथं राजपिस्तादृशानि मन्त्रयित्वैतावत् कालस्य लेखमात्रपि न विमृजति ।
तदितोऽभिज्ञानमहोत्सीयकं तस्य विमृजाव । दुःखशीले तपस्विजने कोऽभ्यर्थ्य-
१८ ताम् । 'ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्तस्य
[तावकाद्यपस्य दुष्यन्तपरिणीतामापन्नसुखा शकुन्तला निवेदयितुम् । इयमतेऽ-
स्मामि किं नु यत्तु करणीयम् ।]

२१ (प्रविश्य) प्रियंवदा—(सहर्षम्) सहि, सुवर सुवर सउन्दलाए पत्याण-
कोदुख निव्वत्तिदु । [सखि, त्वरस्व त्वरस्व शकुन्तलाया प्रम्यानकौतुक
निर्वर्तयितुम् ।]

२४ अनसूया—सहि, कह एदं । [सखि, वधमेतत्]

प्रियंवदा—सुणाहि । दाणिं सुहृदपुच्छिमा सउन्दलामभास गदमि ।
[शुणु । इदानीं सुगमयितव्यप्रच्छिन्ना शकुन्तलासंरास गतास्मि ।]

२७ अनसूया—तदो तदो । [ततस्तत्]

प्रियंवदा—दाव एण लज्जवणदमुहिं परित्सजिअ सअ तादकस्सवेण एव्व
अहिणन्दिद । विट्ठिआ घूमाउलिददिट्ठिणो वि जअमाणस्य पाअए एव्व आहुदि

royal sage, having said [sweet] things of that kind, not send even a letter for such a [long] time? Therefore, we shall send him from here the recognition ring. Among ascetics, habituated to hardships, who is to be requested? Because the blame lies with my friend I am not able, though I have made up my mind, to report to father Kasyapa, who has returned from [his] journey, that Śakuntala has been married by Dasyanta and is pregnant. What may, indeed, be done by us when matters have gone to this?

(Entering) Priyamvadā—(With joy) Friend, make haste make haste to perform the auspicious rite at Śakuntalā's departure

Anasūyā—Friend, how is this?

Priyamvadā—Listen I had just gone to Śakuntalā to inquire [whether she had enjoyed] a comfortable sleep

Anasūyā—Then, (what) then?

Priyamvadā—Just then, father Kāsyapa, having embraced her, whose head hung down through shame, himself thus

१ 'न च (न च)' स २ 'सुहृदपुच्छित्त (सुखयपितं प्रष्टु)' च.

- ३० पडिदा । वन्दे, सुसिस्तपरिदिण्णा विअ विज्जा भानोअणिज्जामि सवुत्ता ।
 अज्ज एव्व डडिरक्खिद तुयं मत्तुणो सत्तास विसज्जेमि ति । [तावदेना लज्जा-
 वतनमुखी परिष्वज्य ^१स्वय तावकादयपेनैवमभिनन्दितम् । दिष्ट्या ^२धूमाकुलितद-
 ३३ ष्टेरपि यजमन्तस्य पावक एवाहुति^३ पतिता । वत्से, सुमिध्यपरिदत्तेव विद्याशोच
 नीयासि सवृत्ता^४ । अयैव ऋषिरक्षिता त्वा मर्तुः सकाश विमृजामीति ।]

अनसूया—अह केण सुइदो तादकस्सवस्स वृत्तन्तो । [अथ केन
 ३६ 'सूचितस्तातकाश्रयपस्य वृत्तान्तः ।]

प्रियंवदा—अभिषरणं पविट्स्व शरीर विणा छन्दोवर्धे वाणिभाए ।
 [अभिषरणं प्रविष्टस्य शरीरं विना ^५छन्दोमय्या वाण्या ।]

३९ अनसूया—(मविस्मयम्) कहेहि । [केवय कयय ।]

प्रियंवदा—(संस्कृतमाश्रित्य)

✓ दुष्यन्तेनाहितं तेजो दद्यानां भूतये भुवः ।
 भवेहि तनयां ब्रह्मअग्निगर्भा शमीमिव ॥ ४ ॥

यज्ञवल्केऽयम्

pronounced his congratulations - 'Fortunately, the oblation of the sacrificer, although his sight was obscured by smoke, has fallen straight into the fire [My] child ! Like learning imparted to a good pupil, you have become an object of no grief This very day I send you to your husband, protested by hermits'

Anasūyā—But by whom was the matter suggested to father Kāśyapa ?

Priyamvadā—By an utterance in metre without a body, as he entered the fire-chamber

Anasūyā—(With wonder) Tell, (do) tell

Priyamvadā—(Resorting to Sanskrit)

Know, [O] Brāhmana, that your daughter holds, for the welfare of the world, the lustre deposited by Dasyanta, like the Śami tree, which is pregnant with fire

४

१ नास्तीट न-म-पुस्तकयोः २ 'धूमावस्व (धूमावस्व)' म ३ 'मम'
 इत्यधिकमस्मात् प्राग् म-पुस्तके ४ पडिरक्खिद (प्रतिरक्षिता) व-फ, 'परिग-
 हीदं (परिगृहीता)' म. ५ 'आचक्षिन्दो अअ (आ यातोऽयम्)' म. ६
 'छन्दोवर्दीए (छन्दोवत्या)' म.

अनसूया—(प्रियवदामाश्रित्य) सहि, पिअं मे पिअं मे । किंदु अज्ज एव्व सउन्दरा णीअदित्ति सक्कण्ठाम्हारण परितोस अणुहोमि । [सखि, प्रिय मे ३ प्रिय मे । कित्थयैव शाकुन्तला नीयत इत्युत्कण्ठा^१साधारण परितोषमतुभवामि ।]

प्रियंवदा—सहि, वअं दाव उक्कण्ठ विणोदइस्सामो । सा तवस्सिणी भिव्वुदा होदु । [सखि, आवा तावदुत्कण्ठा^२ विनोदयिष्याव । सा तपस्विनी निर्वृता ६ भवतु ।]

अनसूया—तेण हि ण्दस्सि चूइसाहावलम्बिदे णागिएसमुग्गए एतण्णिमित्तं एव्व कालन्तरसमा जिम्मित्ता मए केसरमालिआ । स तुम ९ हत्थसणिहिद करेहि । जाव अइयि से गोरोअणा तित्थमित्तिअ दुम्माकिसल-आगिति मङ्गलसमालम्भणाणि विरएमि । [तेन होतस्मिन्चतुश्चाख्यवलम्बिते नालिमेरसमुद्रक एतन्निमित्तमेव कालन्तरसमा विधिज्ञा मया केसरमालिका ।^{१५}

१२ 'तां त्व हस्तसनिदिता कुरु । यावद्दहमपि तस्य गोरोचना^३ सीर्यमृत्तिका^४ दूर्वाकिसलया-नीदि मङ्गलसमालम्भनानि विरचयामि ।]

प्रियंवदा—उह करीअदु । [तथा क्रियताम् ।]

१५ (अनसूया निष्क्रान्ता । प्रियंवदा नाट्येन सुमनसो पृच्छति)

Anasūyā—(Embracing Priyamvada) Friend, joy to me, joy to me But, because Sakuntalā is being taken away just to-day, I feel satisfaction in common with anxiety.

Priyamvadā—Friend, we for ourselves shall divert our anxiety Let that poor [girl] be happy

Anasūyā—Well, then, in this cocoa nut basket, suspended on the mango-branch, I have, for this very purpose, kept a Bakula garland, capable of [lasting fresh for] the intervening [period of] time. Take you that in your hand In the meanwhile I too prepare the auspicious decorations such as Gorocanā, clay from holy places and aprons of Durvā-grass

Priyamvadā—Let it be so done

(Anasūyā goes out Priyamvadā gesticulates taking the flowers)

१ 'आहाहणो मे परितोषो (साधारणो मे परितोषः)' म. २ 'तां इमे (तदिमाम्)' व-न-क. ३ 'मयगोअण तित्थमित्तिअ (मृगरोचनां सीर्यमृत्तिकां)' व-न-क.

(नेपथ्ये ।) 'गौतमि, आदिश्यन्ता शार्ङ्गरमित्रा. शकुन्तलानयनाय ।

प्रियंवदा—(कर्ण दत्वा) अनमूए, तुवर तुवर । एते खलु हस्तिनापुरगामिनो

१८ इमीओ सदावीजन्ति । [अनसूये, त्वस्व स्वरस्व । एते खलु हस्तिनापुरगामिनः
शुभ्रय शब्दाप्यन्ते ।]

(प्रविश्य समालम्भनहस्ता) अनसूया—यहि, एहि । गच्छन्न [सखि, एहि ।

२१ गच्छाव ।] (परिक्रामतः)

प्रियंवदा—(विलोक्य) एसा सुजोदए एव सिहामज्जिदा पट्टिच्छिन्नीवा-
रहस्याहि मोत्थिवाअणिआहि तावसीहि अहिणन्दीअमाणा सउन्दला पिइइ ।

२४ उवसप्पहा ण [एसा सूर्यावय एव 'शिक्षामज्जिता' प्रतिष्ठितनीवारहस्ताभिः
स्वस्तिवाचनिकाभिस्तापधीभिरभिनन्दयामाणा शकुन्तला तिष्ठति । उपसर्पाव एनाम् ।]

(उपसर्पतः)

२७ (ततः प्रविशति यथोद्दिष्टव्यापारासनस्था शकुन्तला)

तापसीनामन्यतमा—(शकुन्तला प्रति) पुत्तिआए, भसुणो बहुमाणसुअभ
महादेईसए कहेहि । [पुत्रिके, भर्तुर्वंदुमानसूचक महादेवीशब्द लभस्व ।] महा२।१।

(Behind the curtain) Gantami, let Śārngarava and others
be directed to bring or escort Śakuntalā

Priyamvadā—(*Listening*) Anasūyā, make haste, make haste.
Here, indeed, the sages, going to Hastināpara, are being called
(*Entering with decorations in hand*) **Anasūyā**—Friend, come
Let us go (*They walk round*)

Priyamvadā—(*Looking*) Here stands Sakuntalā, who has
bathed overhead just at sun-rise and who is being congratulated
by the hermit-women, who possess wild rice placed in their hands
and are pronouncing benedictions Let us approach her. (*They
move near*)

(*Then enters Śakuntalā resting on a seat and engaged as described*)

One of the Hermit-Women—Daughter, may you obtain
the title 'Great Queen,' indicative of your husband's high esteem
[of you]

१ अस्य वाक्यस्य स्थाने 'कृते शार्ङ्गरमित्रा.' इति वाक्य पठति म-पुस्तकम्.

२ 'मिहामज्जिता (शिक्षाममा)' म, 'सिहामज्जिता (शिक्षामज्जिता)' व.

३ 'पट्टिच्छ (प्रतीष्ट)' म.

३० द्वितीया—बच्चे, वीरपुत्रविनी होहि । [वत्से, वीरप्रसविनी भव ।]

तृतीया—जदि मत्सुगो बहुमदा होहि । [जाते मत्सुगो बहुमदा भव ।] (आशिषो दत्त्वा गौतमीवर्जं निष्क्रान्ता)

३१ सरयी—(उपसृत्य) सहि, सुहृमज्जन दे होदु । [सखि, 'सुहृमज्जन' ते भवतु ।]

शकुन्तला—सामद मे सहीण । इदो निसीदह । [स्वागत मे सख्यो ।]

३२ इतो निरीदतम् ।] ०६०

उमे—(महलपात्राण्यादाय । उपविश्य) हला, सज्जा होहि । जाव महलस-
मालम्भण विरएम । [हला, सज्जा भव । यावन्महलसमालम्भण विरचयाव ।]

३३ शकुन्तला—इद वि बहु मन्तव्यं । दुग्ध दाणि मे सहीमण्डन भविस्सदि ।
'इदमपि' बहु मन्तव्यम् । दुग्धमभिदानीं मे सखीमण्डन भविष्यति ।]

३४ (बाष्प विस्सजति)

३५ उमे—सहि, उदम न मे महलकाळे रोहदु । [सखि, उचित न ते महलकाळे रोदियम् ।]

Second—Child, may you give birth to a hero -

Third—Darling, may you be highly thought of by [your] husband

(After bestowing blessings, all go out except Gautami)

Friends—(Approaching) May a happy bath be to you

Sakuntalā—Welcome to my friends sit here

Both—(Taking up the boats of auspicious things and sitting down) Dear, be ready We shall just perform your auspicious decoration

Sakuntalā—Even this is to be highly valued. Decoration by my friends will now be rare for me. (Sheds tears)

Both—Friend, it is not proper for you to weep on an auspicious occasion (Wiping of the tears they act decorating)

१ 'सुहृमज्जन (सुहृमज्जनम्)' म, 'सुहृमज्जन (सुहृमज्जनम्)' य.

२ 'उदमि (उचितमपि)' म ३ 'इति' इत्यधिकमत्र न-पुस्तके

प्रियंवदा—(शकुन्तला विलोक्य) हला, इमाए अम्मुवत्तीए सरभा दे मतुणो गेहे अणुदोदव्वा रावल्छी । [हला अनयाभ्युपगत्या मृविता ते ३ भर्तुरेहिऽदुमवितव्या राजलक्ष्मी. ।]

(शकुन्तला वीडा रूपयति)

६ प्रथम—गौतम, एहोहि । 'अभिपेकावत्तीर्णाय काश्यपाय वनस्पतिनेवा निवेदयाव ।

द्वितीय—तथा । (निष्क्रान्तौ)

१ सख्यौ—अए अणुवहुत्तभूसणो भज्ज जणो । वित्तकम्मपरिभएण अङ्गेषु दे आहरणविणिओध करेस । [अये, 'अनुपश्रुतमृगणोऽय जन । विप्रकर्मपरिभये-नाङ्गेषु च आभरणविनियोगं कुर्व' ।]

१२ शकुन्तला—जाने वो गेठण । [जाने वा 'अणुणम् ।]

(उभे नाट्येनालङ्कुरं)

(सतः प्रविशति आनोत्तीर्ण काश्यप)

Priyānvadā—(*Looking at Sakuntalā*) Dear, by this condescension is indicated the royal fortune to be enjoyed by you in [*in your*] husband's house.

(*Sakuntalā gesticulates bashfulness*)

First—Gautama, come, come ! Let us report the service of the trees to Kāśyapa, who has descended for his bath.

Second—[*Just*] so. (*They go out*)

Friends—Oh ! We [*hit* this person] have never used ornaments. By our acquaintance with the art of painting we shall make the arrangement of ornaments on your limbs.

Sakuntalā—I know your skill.

(*Both act decorating her*)

(*Then enters Kāśyapa who has come up from bathing*)

१ 'राजलक्ष्मिं ति (राजलक्ष्मीरिति)' न-य २ 'अभिपेकोत्तीर्णाय'

व-न-क. ३ 'अनुपश्रुत (अनुपश्रुत)' न-म. ४ 'करेदि (करोति)' म.

काश्यपः—

यास्थत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्फण्डया
फण्डः स्तम्भितवाष्पवृत्तिफलपश्चिन्ताजडं दर्शनम् ।
वैक्लव्यं मम तावदीदृशमहो जेहादरण्याकृतः
पीडयन्ते गृहीणः कथं नु मनयाचिरपेक्षु खैर्नवैः ॥ ६ ॥

(परिक्रामति)

मत्स्यौ—इला सचन्द्रले, अवसिदमण्डणासि । परिप्रेक्षि सपदं तौमजुमल ।

३ [इला शकुन्तले, अवसितमण्डणासि । परिचिन्स्व सांप्रतं तौमजुगलम् ।]

(शकुन्तलोत्थाय परिधत्ते)

गौतमी—जाते, एसो दे आणन्दपरिवादिणा चक्रवुणा परिस्सजन्तो विअ
६ गुह उवट्ठितो । आभास दाव पटिअजस्स । [जाते, एष त आनन्दपरिवादिणा
चक्रुणा परिन्दज्जमान, इव गुरुरपस्थितः । आवास तावद् प्रतिपद्यस्व ।]

शकुन्तला—(सवीडम्) ताद्, वन्दामि । [ताव, वन्दे ।] (वन्दते)

१ काश्यपः—वत्से,

Kās'yapa—

At the thought that (५१) Śakuntalā will go to-day, my heart is deeply (sam) touched with anxiety My throat is choked with the flow of tears checked [therein]. My perception is paralysed with grief If such, oh ! is the affliction, through affection, of even me whose abode is the forest, how [bitterly] might house-holders be tormented by the fresh pangs of separation from their daughters ? ८

(Walls round)

Friends—Dear Śakuntalā, you have your decoration completed Now put on this pair of silken garments

(Śakuntalā, rising up, puts them on)

Gautamī—Child, here has arrived your father, embracing you, as it were, with his eye overflowing with joy Just observe the customary salutation

Śakuntalā—(Bashfully) Father, I bow to you (Bow)

Kās'yapa—Daughter,

१ 'अपि' च; 'इदम्' न. २ 'न' न. ३ 'सन्दिना (स्पन्दिना)' म.

ययातेरिव शर्मिष्ठा मर्तुयंहुमता भव । ✓ ५१

सुतं त्वमपि सम्राज सेव पूरुमचाग्रहि ॥ ७ ॥

गौतमी—भव, करो वखु एगो, न आसिध । [भगवन्, वरः खल्वेषः, नाशी ।]

काश्यप—बत्मे, इत सयोहुवामीन् प्रदक्षिणीकुरुष्व ।

३ (सर्वे परित्रामन्ति)

काश्यप—(शकुन्तलासाक्षात्)

✓ अग्निं घेदिं परितः कलसद्विषया

समिद्वन्तः प्रान्तसंस्तीर्णदर्मा ।

अपमन्तो दुरितं हृदयगन्धै—

धेतानास्त्रा बहयः पाययन्तु ॥ ८ ॥

(शकुन्तला प्रदक्षिणं करोति)

प्रतिष्ठस्वेदानीम् । (सदृष्टिषेम्) क ते शार्ङ्गवर्मिष्ठाः ।

Be highly thought of by your husband, as Śarmisthā [was] by Yayāti. Obtain you also a son, [who would be] a universal monarch, as she [did] Purn.

7

Gautamī—Your reverence! This is, indeed, a boon, not [merely] a benediction

Kāś'apa—Daughter, go round the fires here, which have oblations just offered [to them]

(All walk round)

Kāś'apā—(Blesses with a Rgvedic metre)

May these sacrificial fires, that have their places assigned around the altar, that are furnished with sacrificial fuel, that have Kūśa grass strewn at their edges and that drive away sin by means of the odours of oblations, purify you

8

(Śakuntalā goes round)

Now start on [your journey]

(Casting a glance round) Where are those Śārṅgarava and others ?

१ न हृदये नाग्न्योक्तिरियं क-पुस्तके २ नाग्न्योक्तिरियं न लभ्यते घ-न-म-क-पुस्तकेषु.

३ (प्रविश्य) शिष्यः—भवन्, इमे स्मः ।

काश्यपः—शार्ङ्गरव, मणिनास्ते मार्गमादेशय ।

शार्ङ्गरवः—इत इतो भवती ।

६ (सर्वे परिक्रामन्ति)

काश्यपः—भो भो सनिहितास्तपोवनतग्व,

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या
नादत्ते प्रियमण्डनापि यवनां स्नेहेन या पल्लवम् ।

आद्ये च कुसुमप्रसूतिसमये यस्या भवत्युत्सव
स्येयं याति शकुन्तला पतिगृहं सर्वैरनुजायताम् ॥ ९ ॥

(कोकिलरव मृचयित्वा)

अनुमतगमना शकुन्तला
तरुभिरिद्यं वनवासवन्धुभिः ।

परभृतविरुहं कलं यतः

प्रतिवचनीकृतमेभिरोदयाम् ॥ १० ॥

(*Entering*) **Pupil**—Your holiness ! Here we are.

Kāś'yapa—Śārṅgarava, to your sister show the way

Śārṅgarava—This way, this way, [may] your ladyship
[walk]

(*All move round*)

Kāś'yapa—O you neighbouring trees of the penance grove,

She, who does not proceed to drink water first, when
you are not watered, who, though fond of decoration,
does not pluck a blossom out of affection for you, who
holds a festival at the time of the first appearance [at
birth] of your flowers,—that Śakuntalā is here going to
her husband's abode. Let her be permitted [to go] by
[you] all.

६

(*Acting [as if he heard] the note of a cuckoo*)

Here Śakuntalā has her departure approved by the
trees, [her] companions of forest life, since a sweet note
of the cuckoo has, by them, been made an answer of
this kind

10

(आकाशे)

रम्यान्तर कमलिनीहरितैः सरोभि-
श्लयायाद्रुमैर्नियमितार्कमयूरताप ।

भूयात् कुशेशयरजोमृदुरेणुरस्या

शान्तानुकूलपथनश्च शिवश्च पन्था ॥ ११ ॥

(सर्वे सविस्मयमाकर्णयन्ति)

गौतमी—जाने, ज्ञादिजनसिणिद्धार्हि अणुज्ज्ञादगमणासि तपोवनदेवताहि ।
१ पणम भगवदीण । [जाने, ज्ञादिजनसिग्नाभिरनुज्ञातगमनासि तपोवनदेवताभि ।
प्रणम भगवती ।]

शकुन्तला—(सप्रणाम-परिजम्प्य । जनान्तिष्ठम्) इत्य पित्रवदे, अजउत्त-
१ दसशुस्तुभाए वि अस्तमपद परिचयन्तीए दुक्खेण मे चरणा पुरतो पवदन्ति ।
[इत्था प्रियवदे, भायंपुत्रदर्शनेस्तुकाया अप्याभ्रमपद परित्यजन्त्या दु खेन मे
चरणौ पुरत प्रवर्तते ।]

१ प्रियवदा—ज केवल तपोवनविगृहकादरा सही एव । सुण उवडिदविभोअस्स

(In the air)

May her path, where the intervals are pleasant with
lakes that are green owing to lotus-beds, where the heat
of the sun's rays is moderated by shady trees and where
the sand is soft like pollen of lotuses, be of a gentle and
favourable breeze and [altogether] auspicious

11

(All listen with wonder)

Gautamī—Child, you have your departure sanctioned by the
deities of the penance-grove, who are as affectionate as kinsmen
Salute the divine ones

Śakuntalā—(Moving round with a bow Aside) Dear Priyam-
vadā, though I am eager to see my noble lord, my feet move
forward with difficulty, as I leave the region of the hermitage

Priyamvadā—It is not merely that [my] friend is distressed
at [the thought of] separation from the penance-grove A

१ 'ज (ननु)' इत्यधिकमस्मान् प्राग् घ-न-पुस्तकयो . २ 'दुक्खदुक्खेण
(दुःखदुःखेण)' म. ३ 'पुरतोमुदा वदन्ति (पुरतोमुखौ वर्तते)' म

तपोवनस्त वि दाव समवस्था दीयद् ।

अगगलिअदब्भसकवला मिआ परिचत्तणच्चणा मोरा ।

ओत्तरिअपण्डुपत्ता मुअन्ति अस्मृणि विअ लदाआ ॥ १२ ॥

[न केवल नपोवनविरहकतरा सत्येव । त्वयोपस्थितविद्योगस्य तपोवनस्यापि
‘तावत् समवस्था’ दृश्यते ।

१ उद्गलितदम्भकवला मृगाः परित्यक्तनर्तना मयूराः ।

अपमत्तपाण्डुपुत्रा मुञ्चन्त्यश्रूणीव कृताः ॥]

शकुन्तला—(स्तुत्वा) ताव, क्कावहिणिअ वणजोसिणि दाव आमन्तइस्स ।

६ [तात, क्कावहिणी वनज्योत्स्ना तावदामन्त्रयिष्ये]

काश्यप—अद्वैमि ते कम्पा ‘मोदयस्नेहम् । इय तावद् दक्षिणम् ।

शकुन्तला—(कृतमुपेत्य) वणजोसिणि, चूदसगवा वि म पञ्चालिद्

१ इतो गवाहिं साहावाहाहिं । अज्जप्पहृदि दूरवत्तिणी दे क्खु भविस्स [वनज्योत्स्ने,
चत सगतापि मा प्रत्यालिङ्गेतो गताभिः गात्रावाहानि । अय प्रभृति दूरवर्तिनी ते
खलु भविष्यामि ।]

similar condition is just observed even in the case of the penance-
grove, to which separation from you is imminent

The dear have [their] mouthfuls of Darbha grass
dropped down The peacocks have given up [their]
dancing The creepers, from which pale leaves are cast
away (*apa*) are as thought shedding tears. 12

Sakuntalā—(*Remembering*) Father, I shall just bid farewell
to [my] creeper-sister, Vanajyotsnā

Kāśyapa—I know your sister's affection for it Just here
[it is] to the right

Sakuntalā—(*Approaching the creeper*) Vanajyotsnā, though
united with the mango-tree, embrace me in return with your
arms of branches that are turned in this direction From to-day
[I] shall, indeed, be staying away from you

१ ‘दाव समवस्थ पेन्ख (तावत् समवस्था प्रेक्षस्व)’ क. २ ‘भिई (मृगी)’ क.

३ ‘मोरी (मयूरी)’ क. ४ ‘सोदयेस्नेहम्’ व-न-म-क.

काश्यप —

संकल्पित प्रथममेव मया त्वार्यं
मन्त्रिमात्मसदृशं सुकृतैर्गता त्वम् ।
न्यूतेन संगतवती नवमालिकेय-
मस्यामहं द्रवि च संप्रति वीतचिन्तः ॥ १३ ॥

इतः पन्थानं प्रतिपद्यस्व ।

शाकुन्तला—(स्वर्ग्यौ प्रति) हला, एसा दुवेण वो इत्ये णिवरेवो ।

१ [हला, एसा द्वयोर्द्वयोहस्ते^१ निक्षेपः ।]

‘सर्व्यौ—अथ जगो कस्स हरेये समपिदो । [अथ जन^२ कस्य हस्ते
समपित ।] (बाष्प विहरत)

१ काश्यप—अनसूये, अल रुदित्वा । ननु भवतीभ्यामेवस्थिरीकर्तव्या
शाकुन्तला ।

(सर्वे परित्रमन्ति)

१ शाकुन्तला—ताद एसा उहजपउज्जन्तचारिणी गन्धमन्यरा मिभवह्म अदा
अणपप्पववा होइ तदा मे कपि विअणीवेदइत्तमं विसउजइस्सह । [तात एयो-

Kāśyapa—

By your good deeds you have obtained [it.] gone^{to}]
a husband worthy of you, just as (एव) originally planned
by me for your sake With the mango-tree has this
'Navamālīkā bee united Now I am free from anxiety
about it as well as about you

13

From here set out on your way.

Sakuntalā—(To her friends) Friends, this [creoper] is a
deposit in the hand of you two.

Friends—In whose hand is this person [viz ourselves] placed ?
(They sh^d tears)

Kāśyapa—Anastuya, enough of weeping Why, by you your-
selves Śakuntalā has to be steadied

(All walk round)

Śakuntalā—Father, when this doe, roaming in the neigh-
bourhood of the hut, slow by [the weight of] her young,

१ ‘संप्रतिवती’ व-न-ध. १० ‘इत्यणिवरेवो (हस्तनिक्षेप.)’-म ३ ‘जगो
राणि (जन इदानीम्) म

उज्जयन्तचारिणी गर्भमन्धरा मृगवधूर्यदानघप्रसवा भवति तदा मय कमपि प्रिय-
१२ निवेदयितुं विसर्जयिष्ये^१ ।]

काश्यप—नेद विस्मरिष्यामः ।

शकुन्तला—(गतिभङ्गं स्पष्टित्वा) को णु खु एसो गिवसणे मे मज्जते ।
१५ [को^२ खु खत्वेय निवममे मे मज्जते ।] (पगवर्तते)

काश्यप—वत्से,

यस्य त्वया व्रणविरोपणमिङ्गुदीनां
तैलं न्यपिच्यत मुखे कुशसूचिविद्धे ।

इयामाकमुष्टिपरिवर्धितको जहाति

सोऽयं न पुत्रकृतक पदवीं मृगस्ते ॥ १४ ॥

शकुन्तला—वच्छ, किं मद्वासपरिधाङ्गि म अणुमरसि । अविगपमूढाए
जणणीए विणा विवद्धिदो एव्व । दाणिं पि मए विरहिद तुम तावो चिन्तइस्सहि ।
३ गिवनेहि दाव । [वत्स, किं मद्वासपरिधाङ्गिनां मामनुमरसि^३ । अचिरप्रमृतया
जनन्या विना विवर्धित एव । इदानीमपि मया विरहित त्वा तातश्चिन्तयिष्यति ।
निवर्तस्व तावत् । (रुदती प्रस्थिता)

safely delivered, then you will send some one to announce the
happy news to me

Kāśyapa—Thus [we] shall not forget

‘Sakuntalā—(Gesticulating obstruction to motion) Who, indeed,
may this be that clings to me, garment ? (Turns round)

Kāśyapa—Daughter,

That fawn, here, your adopted child, on whose mouth
[when] pricked with Kuśa-points, the sore-healing oil of
Ingudi-fruit was sprinkled by you and who was tenderly
reared with handfuls of Śyāmāka grains, does not
abandon your path

14

‘Sakuntalā—Child, why do you follow me who am leaving
your company. Quite (eva) without your mother, who recently
brought [you] forth, you, indeed, have been carefully reared
Even now, [when] separated from me, father will look after you
Just return. (Proceeds weeping)

१ ‘विसर्जयेहि (विम्ब)’ म. २ ‘किं णु खु विटपिचिद्वन्तो विअ गिवमणे
(किं तु खु विटपिचिद्वन्तो इव निवसने)’ म. ३ ‘अविगच्छसि (अन्विच्छसि)’ म.

कादयप —

उत्पद्मणोर्नयनयोरुपलब्धवृत्ति
यापं कुरु स्थिरतया विह्वलानुबन्धम् ।
अस्मिन्नलक्षितनतोन्नतभूमिमागे
मागे पदानि खलु ते विपरीतवन्ति ॥ १५ ॥

शाङ्गरथ—भगवन्, 'ओदकान्त' स्निग्धो जनोऽनुगन्तव्य इति श्रूयते ।
तदिदं सरस्तीरम् । अत्र संदिश्य प्रतिगन्तुमर्हसि ।

१ कादयप — तेन हीमा क्षीरवृक्ष-ऊयामाश्रयाम् ।

(सर्वे परिक्रम्य स्थिता)

कादयप — (आरमगतम्) किं तु खलु तत्रभवतो दुध्यन्तस्य पुत्ररूप-
मस्माभिः संदिश्यम् । (चिन्तयति)

शाकुन्तला—(जनान्तिकम्) इला, पेन्ख । जलिणीपत्तमेतान्तरिदं वि-
सृज्य भवेत्सन्ती आदुगा चवर्षाहं आरुढि । दुर्गं क्वपु अहं करोमि ।

Kāśyapa—

By means of firmness stop the flow of your tears, that obstruct the operation of your eyes, whose eye-lashes are turned up. Indeed, your steps are becoming uneven on this path where the depressed and elevated portions of ground are not noticed [by you]

15

Śaṅgarava—Revered Sir, it is laid down that a beloved person should be followed as far as water's brink. This, then, is the bank of a lake. Having given [us your] message here it behoves you to return.

Kāśyapa—Then, indeed, let us resort to this shade of the Kśīra tree

(All walk round and stop)

Kāśyapa—(To himself) What may, indeed, be the message which we should most appropriately send to his honour Dusyanta ? (Meditates)

Śakuntalā—(Aside) Dear, observe. Not seeing her mate, though hidden by a mere lotus-leaf, the female Oagravāka is

२ 'विरतानुबन्धम्' य फ. ३ 'उदकान्त' न, 'नोदकान्ताद्' म,
'ओदकान्ताद्' य-क

९ [इला, पश्य । नलिनीपत्रमात्रान्तरितमपि सहचरमपश्यन्त्यातुरा चक्रवाक्यारदति ।
दुष्करं सत्वदं करोमि ।]

अनसूया—सटि, मा एव मन्तेहि । [मखि, मैव मन्त्रव ।]

एसा वि पिपण िणा गमेइ रअणि विस्वाजदीहअरं ।

गरुअं पि विरहदुस्स आमावब्धो सहावेदि ॥ १६ ॥

[एषापि प्रियेण विना गमयति रजनीं विशाददीर्घतमम् ।

सुर्वेपि विरहदुःखमाशावन्ध माह्वयति ॥]

१ काश्यप —शार्ङ्गरव, इति त्वया मद्रवचनान् म राजा अकुन्तला पुरस्कृत्य
वक्तव्य ।

शार्ङ्गरव —आत्रापगु भवान् ।

१ काश्यप —

अस्मान् साधु विचिन्त्य संयमचनानुच्चैः कुलं चात्मन-

स्त्वय्यस्या कथमप्ययान्धवकृतां स्नेहप्रवृत्तिं च ताम् ।

सामान्यप्रतिपत्तिपूर्वकमिथं द्वारेषु हृष्या त्वया

भाग्यायत्तमत परं न खलु तद् वान्यं बधूयन्धुमि ॥ १७ ॥

crying in distress I certainly am doing what is difficult to do

Anasūya—Friend, say not so

Even she, without [her] lover, passes the night [grown]
longer through grief. The tie of hope, makes [persons]
bear the sorrow of separation, though heavy.

16

Kāśyapa—Śārṅgarava, thus should that king be addressed by
you in my name, having presented Sakun'alā before [him]

Śārṅgarava—Let your reverence command

Kāśyapa—

Having well thought of us [as] rich in self-control, and
of your exalted family, and of the flow of affection of
hers towards you by no means brought about by relatives,
this, [girl] should be looked upon by you with the
common respect. Further than this depends upon fate.
That, indeed, should not be expressed by the bride's
relatives.

17

१ 'करोमि ति (करोमीति)' व-न. २ 'इति' इतीद नास्ति च-पुस्तके

शाङ्गरव — एहीन संदेश ।

काश्यप — बत्ने, त्वमिदानीमनुशासनीयासि । वनौकप्रोऽपि सन्तो लौकिकज्ञा^१
३ वयम् ।

शाङ्गरव — न खलु धीमता कश्चिद्विषयो नाम ।

काश्यप — सा त्वमित् पतिकुल प्राप

✓ शुश्रूषस्व गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने
मर्तुर्विप्ररूपापि रोपणतया मा स्म प्रतीप गम- ।

मृयिष्ठं मय दक्षिणा परिजने भाग्येऽनुत्सेकिनी १। न मम पुत्र ५७
यात्येयं दृष्टिर्जापद युवतयो भामा. कुलस्याधय ॥ १८ ॥ ५८

कथं वा गौतमी मन्थते ।

गौतमी — एत्तिभो बहुजनद्वेष उवदेखो । जाते, एतं वस्तु मग्ग ओधारिहि ।

३ [एतावान् बहुजनस्योपदेश । जाने, एतत् खलु सर्वमवधारय ।]

काश्यप — बत्ने, परिभजस्व मा सखीजनं च ।

Sārngarava—The message has been received

Kāśyapa—Daughter, you have now to be instructed. Though we have our abode in the forest, we knew the ways of the world

Sārngarava—There is, indeed, nothing out of province to the intelligent

Kāśyapa—You, then, having gone to your husband's house from here,

Serve [your] elders. Act the part of a dear friend towards [your] co-wives. Though ill-treated by your husband, do not go against [him] in anger. Be extremely courteous towards [your] servants. [Be] not puffed up in fortune. In this way do young women attain the position of house-wives. The perverse are the bane of [their] family.

18

Or, how does Gautami think?

Gautamī—This much is the advice for brides. Child! Indeed, remember all this.

Kāśyapa—Daughter, embrace me and [your] friends

शकुन्तला—ताद, इदो एव किं पिबवदावणसूबाओ महीओ णिवत्ति-
६ स्तन्ति । [तात, एत एव किं 'प्रियवदान्तस्ये सख्यो निवर्तिष्येते ।]

काश्यपः—वत्से, इमे अपि प्रदेये । न युक्तमनयोस्तत्र गन्तुम् । त्वया सह
गौतमी यास्यति ।

१ शकुन्तला—(पितरमाश्लिष्य) कह दाणि तादस्स अदाओ परिवमहा
मलअतदोम्मूलिआ चन्दणलदा विअ देसन्तरे जीविअ वारइस्स । [कथमिदानीं
तातस्याद्वात् परिभ्रष्टा मलयतदोन्मूलिता चन्दनलतेय देशान्तरे जीवितं धारयिष्ये ।]

१२ काश्यपः—वत्से, किमेव कातगसि ।

अभिजनवतो भर्तुं श्लाघ्ये सिंगता गृहीणीपदे

विभवगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला ।

तत्तयमशिरात् प्राचीवार्कं प्रसूय च पावनं

मम विरहजां न त्वं वत्से द्युचं गणयिष्यसि ॥ १९ ॥ ५९

(शकुन्तला पितुः पादयोः पतति)

Sākuntalā—Father, will friends, Priyamvadā and Anasūyā,
return just from here ?

Kāś'yaṇa—They too have to be given away. It is not proper
for them to go there. Gautamī will go with you.

Sākuntalā—(*Embracing her father*) How now, dropped from
my father's lap, like a delicate sandal plant, uprooted from the
side of the Malaya, shall I support life in another region ?

Kāś'yaṇa—Daughter, why are you so uneasy ?

Stationed in the honourable position of the house-wife
of a husband of noble birth; [and] distracted every
moment with his affairs grand by reason of his prosperity
and having in a short time given birth to a holy son,
like the east [giving birth to] the sun, you will not,
daughter ! mind the sorrow arising from separation
from me

19

(*Sākuntalā falls at the feet of her father*)

१ ' प्रियवदामिस्सओ (प्रियवदामिआ Or 'मिआ)' घ-न-म.

२ ' मलयतदोन्मूलिआ (मलयतदोन्मूलिता)' न.

काश्यप—यदिच्छामि ते तदस्तु ।

१ शकुन्तला—(सख्यावुपेत्य) हला, हुवे नि म सम एव परिस्पर्शह ।
[हला, द्वे अपि मा सममेव परिवेषयाम् ।]

सख्यौ—(तथा कृत्वा) सहि जड नाम सो राजा पञ्चद्विष्णुनामन्वरो भवे
६ तदो चे इम अतगामहेअद्रिद अद्रुलीअभ दसेहि । [सखि, यदि नाम स
राजा प्रत्यभिज्ञानमन्यसे भवेत् तत्तत्स्त्वेदमात्मनामयेणद्वितमद्वुलीरक दशय ।]

शकुन्तला—इमिणा धरेहेण सो वाकम्पिदसि । [अनेन संदेहेन
७ वामाकम्पितास्मि ।]

सख्यौ—मा मावाहि । अदिविणेहो पावतद्दी । [मा विनीहि । 'अतिल्लेहः
पावतद्दी ।]

११ शाङ्गरेव—गुणान्तरमास्ते सविता । त्वातापयभवती ।

शकुन्तला—(आम्माभिमुखी ह्यित्वा) तद, कदा शु कसु मूओ तवोवण
पेविस्सत्त । [तात, कदा तु छलु मूयस्सपोवन प्रेक्षिण्ये ।]

१५ काश्यप—श्रूयताम्

भूत्वा चिराय चतुरन्तमहीसपरनी
दोष्यन्तिमप्रतिदय तनयं निधेइय ।

Kās'ypa—May that be yours which I wish.

S'akuntalā—(Approaching the friends) Friends, embrace me both of you simultaneously

Friends—(Doing the same) Friend, if possibly that king becomes slow at recognition, then show him this ring marked with his own name

S'akuntalā—I tremble at this suspicion of yours

Friends—Be not afraid Excessive affection is apt to suspect evil.

Śaṅgarava—The sun has ascended to another division [of the sky] Let your ladyship make haste

S'akuntalā—(Turning her face towards the hermitage) Father ! When may I, indeed, see the penance-grove again ?

Kās'ypa—

Having become for a long time the co-wife of the earth, bounded by the four [oceans], and having settled in marriage (nivas'ya) your son by Dasyanta, an un-

भर्त्रा तदर्पितकुटुम्बभरेण सार्धं

शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ २० ॥

गौतमी—जादे, परिहीयदि गमनवेला । शिवसेहि पिदर । अहवा चिरेण वि
पुणो पुणो एसा एव्व मन्तइस्सदि । शिवत्तद्दु भव । [जाते, परिहीयते गमन-
वेला । निवर्तय पितरम् । अथवा चिरेणापि पुन. पुनरेष्वं मन्त्रयिष्यते । निवर्तता
भवान् ।]

काश्यपः—वत्से, उपरुच्यते तपोऽनुष्ठानम् ।

शकुन्तला—(भूय पितरमाश्रिष्य) तवधारणपीडितं तादसरीर । ता मा
अग्निमेत मम किञ्चे उक्कण्ठ । [तपश्धारणपीडित तानगरीरम् । 'तन्मातिसाश्र मम
कृत उक्कण्ठस्व' ।]

काश्यपः—(सन्निधायम्)

शममेयसि मम शोकः कथं नु वत्से त्वया रञ्जितपूर्वम् ।

उदज्जहारि विरुद्धं नीवारवलिं बिलोकयतः ॥ २१ ॥

गच्छ । शिवास्ते पन्थास. सन्तु ।

rivalled warrior, you will make your abode in this tran-
quil hermitage again along with your husband, who will
have transferred the responsibility of [his] family [viz.
the Government] on him. 20

Gautamī—Oh! the time of departure is passing away. Send
back your father. Or even for a long time she will again and
again speak in this way Let your reverence return

Kāśyapa—Daughter, the practice of my penance is being
interrupted.

Sakuntalā—(Embracing her father again) Father's body is
[already] worn out by the practice of penance Therefore, do
not pine for me beyond measure

Kāśyapa—(With a sigh)

How possibly will my grief, daughter, be assuaged as
I look at the oblation of Nivāra grains, offered previously
by you, [and now] growing at the door of the cottage ? 21
Go May your paths be auspicious

१ 'ता न जुक्तं (तत्र युक्त) म. २ 'उक्कण्ठिदुम (उक्कण्ठिदुम) न-म-क.

३ 'द्वार' न-व-म-क.

(निष्क्रान्ता शकुन्तला सहयायिनश्च)

३ सख्यौ—(शकुन्तला विलोम्ब्य) हृद्वी हृद्वी । अन्तलिहिदा सउन्दला वगराईए ।

[हा धिक्, हा धिक् । अन्तर्हिता शकुन्तला वनराज्या ।]

फाद्यप—(सनिश्वासम् ।) अनसूये, गतवती वा सहधर्मचारिणी । निष्टया

५ शोकमनुगच्छत मा प्रस्थितम् ।

उभे—ताद सउन्दलाविरहिद सुण्य बिअ तवोवण कइ पवित्रामो । [तात,

शकुन्तलाविरहित शून्यमिव तपोवन कथं प्रविशाव ।]

५ फाद्यप—स्नेहप्रवृत्तिरेवदर्शिनी । (सविमर्शं परिक्रम्य) हन्त भो. शकुन्तला

पतिकुल विद्वज्य लघमिदानीं स्वास्थ्यम् । कुत ।

अर्थो हि कन्या परकीय एव

तामद्य संप्रेष्य परिग्रहीतुं ।

जांतो ममायं विशद प्रकाम

प्रह्वयितन्यास इवान्तरात्मा ॥ २२ ॥

५ ।

(निष्क्रान्ताः सर्वे)

इति चतुर्थोऽङ्कः.

(Śakuntalā and those accompanying her go out)

Friends—(Watching Śakuntalā) Oh, alas ! oh alas ! Śakuntalā is concealed [from our view] by the line of forests

Kās'yapa—(With a sigh) Anasūyā, your companion in religion is gone. Restraining your grief, follow me who am starting [back]

Both—Father ! How shall we enter the penance-grove, which, bereft of Śakuntalā, is as though desolate

Kās'yapa—The course of affection views it thus
(Walking round ponderingly) Ah ! Oh ! Sending Sakuntalā to her husband's abode, [I] have now obtained ease, Why ?

Another's property, indeed, [is] a daughter. Sending her to-day to [her] husband, thus my inner soul has become exceedingly calm or serene, like one who has restored a deposit

22

(All go out)

END OF FOURTH ACT

पञ्चमोऽङ्कः

(ततः प्रविशत्यासनस्यो राजा विदूषकश्च)

विदूषकः—(कर्णं दत्त्वा) भो वयस्य, समीतमालन्तरे अवधानं देहि ।
३ कलविमुक्ताय गीदीय सरमञ्जोओ मुणीभदि । जाणे तत्तहोदी, हंमवदिवा
वण्णपरिभभं करेदि त्ति । [भो वयस्य, समीतमालान्तरेऽवधानं देहि । कलवि-
मुक्ताया गीतेः स्वरसयोगः श्रूयते । जाने तत्रमवसी हंसपदिका वर्णपरिचयं
६ करोतीति ।]

राजा—तूष्णीं भव । यत्तदकर्णयामि ।

(आकाशे गीयते)

अहिमवमहुलोलुवो तुमं
तह परिचुम्बिअ चूममञ्जरि ।
कमलवस्यश्मेसणिमुदो
महुअर विहारिदोसि ण कहं ॥ १ ॥

[अमिनवमधुलोलुपस्त्वं]

तथा परिचुम्ब्य चूतमञ्जरीम् ।

कमलवमसिमात्रनिवृत्तो

मधुकर विस्मृतोऽस्येना कथम् ॥]

Fifth ACT

(Then enters the king sitting on a seat and Vidūṣaka)

Vidūṣaka—(Listening) O friend, direct your attention to
the interior of the music-hall. A combination of notes of a
song, sweet and very pure i. e. harmonious, is heard. Methinks
the lady Hamsapadikā is cultivating acquaintance with the letters
; e the melodies

King—Be quiet while (yeat) I hear

(In the air a song is sung)

Longing after fresh honey, having in that way kissed
the mango-blossom, how have you, [O] bee, forgotten
her, being [now] contented with mere residence in
the lotus ?

राजा—अहो, रागपरिवाहिणी गीतिः ।

विदूषक—किं दाव गीदीए अवगमो अस्तरत्थो । [किं तावद्गीत्या ३ अवगतोऽक्षरार्थे ^१ ।

राजा—(स्मितं कृत्वा) सकृत्कृतप्रणयोऽयं जनः । ^२ तदस्या देवीं वसुमती-
मन्तरेण ^३ मदुपालम्भमवगतोऽस्मि । सन्ने मादव्य, मद्वचनादुच्यता हसपदिका ।
६ निपुणमुपालब्धा स्म इति ।

विदूषक—ज भव आणवेदि । (उत्थाय) भो वअस्स, गहीदस्स ताए
परकीएहिं हत्थेहिं सिहण्डए ताटीममाणस्स अच्छराए बीदराअस्स विअ णत्थि
९ दाणिं मे मोत्थो । [यद्भवानाज्ञापयति । (उत्थाय) भो वयस्स, गहीतस्स
वया ^४ परकीयेहंस्ते शिखण्डके ताट्टमानस्याप्परसा वीत्तरागस्येव नास्तीदानीं
मे मोक्षः ।]

१२ राजा—गच्छ । नागरिकवृत्त्या संज्ञापयेनाम् ।

विदूषक—का गई । [का गतिः ।] [निष्क्रान्तः]

King—Oh, the song overflowing with passion !

Vidūṣaka—What ? Is then the meaning of the syllables understood from the song ?

King—(*Smiling*) This person [viz Hamsapadikā] has once been made love to [by me] Therefore, I understand [in her song] a taunt [administered] by her to me with reference to Queen Vasumatī. Friend Mādhavya ! Say to Hamsapadikā at my word that I am cleverly censured.

Vidūṣaka—As your majesty commands (*Rising*) ' O friend ! Seized by the lock of hair on my head by her with the hands of others [i. e. her maids] and being beaten, there will be no liberation for me, as for [an ascetic] whose passions have left him, when captured by a nymph

King—Go Communicate [it] to her in the manner of a citybred man

Vidūṣaka—What help ? (*Goes out*)

१ 'मवता' इत्यधिकमत्र म-पुस्तके २ 'तस्या' न. ३ 'मदुपालम्भमवगतोऽस्मि' घ. ४ 'परकेरएहिं अत्थहिं सिहण्डवत्ते (परकेरकरेण शिखण्डावत्ते)' म.

राजा—(आत्मगतम्) किं नु खलु 'गीतमेवंविधार्थमाकर्ण्येष्टजनविरहादृतेऽपि बलवदुत्कण्ठितोऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुकी भवति यत् सुखितोऽपि जन्तु ।
तद्येतसा स्मरति नूनमबोधपूर्वं
भावस्थिराणि जननान्तरसौहृदानि ॥ २ ॥

(पर्याकुलम्विह्वलितः)

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—अहो नु खल्वीदृशीमवस्था प्रतिपन्नोऽस्मि ।

आचार 'इतरधिकृतेन मया गृहीता
या चेन्नयद्विरचरोधगृहेषु राज्ञ ।
काले गते बहुतिथे मम सैव जाना
प्रस्थानविक्रमवगतेरवलम्बनार्था ॥ ३ ॥

मोः काम धर्मकार्यमनतिपात्य देवस्य । तयापीदानीमेव धर्मासनादुत्थिताय

King—(*To himself*) Why, indeed, have I become deeply anxious, even without the separation of a beloved person, after having heard a song of this sort of import? Or,

When, on seeing charming [objects] and hearing sweet sounds, a being, although possessed of happiness, becomes longingly anxious, then, indeed, he remembers in his heart, without consciousness beforehand, friendships of other lives, that are permanent through mental impressions 2

(*Sits agitated*)

(*Then enters the chamberlain*)

Chamberlain—Oh! Am I, indeed reduced to such a state?

That very cane-staff, which was taken by me, because it was the custom, [when] appointed in the apartments of the king's harem, has, much time having elapsed, become useful for the support of me, whose gait is faltering in walking 3

Oh! I admit (*Adman*) that his majesty cannot set aside a religious duty Yet I do not feel inclined to report to him who

पुनरपरोक्षकारि कण्वशिष्यागमनमस्यै नोद्वेदे निवेदितम् । अथवाविश्रामोऽयं
३ लोकतन्त्राधिकार । कुत ।

मानुः सहृदयुक्ततुरङ्ग एव
रात्रिर्दिवं गन्धर्वह प्रयानि ।
शेष मत्रैवाहृतभूमिमार
पष्टांशवृक्षेरपि घर्म एष ॥ ४ ॥

‘यावद्विद्योगमनुतिष्ठामि । (परिक्रम्यावलोक्य च) एष देव-

प्रजा प्रजा रुद्र इव तन्त्रयिरवा
निपेयते ‘शान्तमना धियिक्तम् ।

यूयानि संचार्यरविप्रतप्त
शान्तं दिवा स्यान्ममिव द्विपेन्द्र. ॥ ५ ॥

(उपगम्य) अयत्तु जयत्तु देवः एते - कलु दिमगिरिरूपस्यकारण्यवादिन
कार्यपक्षदेशमादाय सखीकास्तपस्विन सप्रप्ताः । शुक्ला देव प्रमाणम् ।

has just-now risen from the seat of Justice, the arrival of
Kanva's pupils, which will again cause [him] disturbance, Or,
the office of governing the people admits of no repose Why ?

The sun has his horses yoked but once. The wind
blows day and night. Śesa has the load of the earth
placed [on him] for ever. Such is the duty also of him,
whose ‘sustenance is on the sixth part [of the produce
of the soil]

4

Let me just do my duty (Walking round and observing)
Here his majesty,

Having looked after the subjects as after his own
children, is enjoying solitude with his mind fatigued, as
the chief of the elephants, scorched by the sun, [resorts]
to a cool place, after having taken round his herds in the
day-time

5

(Approaching) May your majesty be victorious, be victorious !
Here, indeed, have arrived ascetics, accompanied by women,
inhabiting the forest adjoining the snow-mountain, bringing with
them a message from Kāśyapa. Having heard, your majesty is
the authority [to decide what is to be done]

१ ‘ववृक्षम्’ म. २ अविश्राम ‘च. ३ ‘यावत् कण्वविनियोगम्’ म.
४ ‘शान्तमना’ न. ‘शान्तमना’ म.

३ राजा—(१सादरम्) किं काश्यपमदेशाहारिणस्तपस्विनः ।

कञ्चुकी—अयं किम् ।

राजा—तेन हि भद्रचनादि^१जाप्यतामुपाध्यायः सोमरातः । अमूनाभ्रमवासिनः

६ श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुमर्हतीति । अहमप्यत्र^२ तपस्विदर्श-
नोचिते प्रदेशे^३ स्थितः प्रतिपालयामि ।

कञ्चुकी—यदाजापयति डेर । (निष्क्रान्तः)

१ राजा—(उत्थाय) चेन्नवति, अमित्रारणमार्गमागेशय ।

प्रतीहारी—इदो इदो देवो । [इत इतो देवः ।]

राजा—(परिक्रामति । अधिकारत्वेदं निरूप्य) सर्वं पार्थिवमर्थमभिगम्य

१२ मुखी संपश्यते अन्तु^४ । राजा तु चरितार्थना^५ दुःखोत्तरेव ।

अतिसुख्यमाद्यमवसाययति^६ प्रतिष्ठा

क्लिप्नाति लब्धपरिपालनवृत्तिरेव^७

King—(*Reverently*) Are [there] ascetics bringing a message from Kāśyapa ?

Chamberlain—What then ?

King—Then, indeed, let the preceptor Soma-rāta be thus request-
ed at my word : It behoves you to introduce even by yourself
these dwellers of the hermitage, after having honoured them
according to the form enjoined by the Śruti I also wait here,
staying in the place suited to the visit of hermits

Chamberlain—As your majesty commands (*Goes out*)

King—(*Rising*) Vetrivati, show the way to the fire-chamber.

Door-Keeper—This way, this way [may] your majesty [come].

King—(*Walks round, Gesticulating the fatigue of his office*)
Every being becomes happy on attaining the desired object But
in the case of kings the state of having [their] desired objects
achieved is only followed by trouble,

Attainment [of the desired object] (*pratiṣṭhā*) destroys
all eagerness The very business of guarding what has
been obtained worries A kingdom, the administration

१ कुत्रचित् 'सादरम्' इत्यस्य स्थाने 'सविस्मयम्' इति, 'काश्यपमन्देश-
ाहारिणः' इत्यस्मादनन्तर 'सन्नीकाः' इत्यधिकं च दृश्यते. २ 'उच्यताम्' म.
३ 'एवान्' म. ४ नास्तीदं म-पुस्तके. ५ 'दुःखान्तरेव' न. ६ 'अवसादयति'
च. ७ 'एवम्' म, 'एकम्' न.

नातिश्रमापनयनाय यथा' अमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ॥ ६ ॥

(नेपथ्ये ।) वैतालिको—विजयता देव ।

प्रथम—

स्वमुद्यनिरभिलाषः मिथसे लोकहेतो
प्रतिदिनमयथा ते वृत्तिरेवं विधेय ।
अनुभवति हि मूर्खा पादपस्तीप्रमुष्णं
शमयति परिणामं छायाया 'संश्रितानाम् ॥ ७ ॥

द्वितीय—

नियमयति विमार्गप्रस्थितानात्तदण्डः
प्रशमयति विवादं कल्पसे रक्षणाय ।
अतनुषु विमयेषु, धातय सन्तु नाम
त्वयि तु परिसमाप्त बन्धुरुत्थं प्रजानाम् ॥ ८ ॥

(*danda*) of which is in one's own hands, is not for the complete removal of fatigue as it is for [causing] fatigue, like a parasol, the pole (*danda*) of which is held in one's own hand

(Behind the curtain) Two Bards—May your majesty be victorious

First—

Indifferent to your own happiness, you toil every day for the sake of the people. Or your life is just of this kind. Indeed, the tree suffers with its head intense heat, [while] it relieves by [its] shade the fatigue of those that resort to it

Second—

Holding the power of punishment (*danda*) you restrain those that have started on the wrong way, settle disputes [and] contribute to protection. Let there be kinsmen far-orth, when riches are abundant, but in you is consummated the duty of a relative for the subjects

राजा—एते कृष्णमनसा पुनर्नवीकृता स्मः । (परिक्रामति) ,

प्रतीहारी—एसो व्हिण्णवसम्मज्जनसंघिगीओ सण्हिद्विहोमघेण्ण अग्गिसरणा-
३ लिन्दो । आगेहदु देवो । [एष अग्निवसमाजर्जनमश्रीक सनिहितहोमघेण्णसि-
ररणालिन्द । आगेहदु देवः ।]

राजा—[आरुह्य पण्डितनासावलम्बी तिष्ठति] केत्रवति, क्रिमुदिश्व 'भगवता
६ कावयेन मत्सकागमृयय' प्रेषिता' स्युः ।

किं तावद् मतिनामुषोढनपत्तां विघ्नैस्तपो दुषितं
धर्मारण्यचरेषु केनश्चिदुन प्राणिष्वमञ्चेष्टितम् ।
आहोस्वित् प्रसवो ममापन्नरितेर्विष्टम्भितो वीरुधा-
मित्यारुह्यदुप्रतर्कपपरिच्छेदाकुलं मे मन ॥ ९ ॥

प्रतीहारी—सुचरितगन्दिणो इमीओ देव समाजइहुं आभवेसि तरुमि ।
['सुचरितगन्दिन ऋषयो देवः समाजयितुमानता इति वक्तव्यमि ।]

King—Here, wearied in mind we are again made fresh (*l'atée round*)

Door-Keeper—Here is the elevated verandah (*alandā*) of the fire-chamber, which is possessed of splendour owing to its being recently swept [and] which has the sacrificial cow near [it.] May your majesty ascend

King—(*Ascending, stands leaning on the shoulder of the attendant*) Vetravati, with reference to what may the ascetics have been sent to me by his holiness Kāśyapa ?

Is it, indeed, that the penance of [ascetics], who have taken a vow and have developed austerities, has been marred by obstacles ? Or has somebody acted wickedly towards animals moving in the religious forest ? Or is the produce of creepers stopped owing to my misdeeds ? My mind, in which many doubts have thus arisen, is distressed owing to indecision

Door-Keeper—I conjecture that pleased with [your] good deeds, the sages have come to congratulate your majesty.

१ 'तत्रमवता' म. २ सुचरिताग्निगन्दिनो (सुचरिताग्निगन्दिन) म.

३ 'समाजइहुं (समाजयितुम्)' म.

३ (तत् प्रविशन्ति गौतमीसहिता शकुन्तला पुरस्कृत्य मुनयः ।
पुरथैषा कञ्चुकी पुरोहितश्च)

कञ्चुकी—इत् इतो भवन्तः ।

६ शार्ङ्गरव—शारद्वत्,

महाभाग कामं नरपतिरभिन्नस्थितिरसौ^१
न कश्चिद् वर्णानामपयमपकृष्टोऽपि भजते ।
तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीत गृहमीव ॥ १० ॥

शारद्वत्—स्थाने^२ भवान् पुष्पवेशादित्यमृतं सृजत । अहमपि

अभ्यक्तमिव स्नात शुचिरशुचिमिव प्रयुद्ध इव सुप्तम् ।
वद्धमिव स्त्रैरगतिर्जनमिह सुपसङ्गिनमप्येमि ॥ ११ ॥

शकुन्तला—(निमित्तं सूचयित्वा) अम्महे, किं मे वामेदं गणनं विष्कुरदि ।
[अहो, 'किं मे वामेतरमयनं विष्कुरति' ।]

(Then enter sages, accompanied by Gautami, placing Sakuntalā in front, and before these the chamberlain and the preceptor)

Chamberlain—This way, this way [may] your honours [come]

Śārngarava—Śāradvata,

Granted that this glorious king never swerves from his duty, [and that] not one, even though the lowest, among the classes, resorts to the wrong path. Nevertheless with my mind perpetually accustomed to solitude I regard this [place], swarmed with men, as a house enveloped in fire

10

Śāradvata—Rightly have you become, thus since entering the city I also,

Regard the people here, who are addicted to pleasure, as one who has had his bath [regards] the anointed, as one who is pure the impure, as one who is awake the sleeping, as one whose movements are free the bound

11

Śakuntalā—(Suggesting an omen) Oh ! Why does my eye other than the left [that is, the right] throb ?

१ 'अहो' न. २ 'जाने' न ३ 'किं ति (किमिति)' म. ४ 'विश्वेदि (विक्रोति)' म.

३ गौतमी—जदे, पविहदं अमदल । मुहाडं दे भक्तकुलदेवदागो वितरन्तु ।
[जाते, प्रतिहतममदलम् । शुभानि^१ ते भदकुलदेवता वितरन्तु । (परिक्रामति)
पुरोहित—(राजान निर्दिश्य) भो मोस्तपस्विन , असावन्नभवान् वर्णा-
१ श्रमाणा रक्षिता प्रागेव मुक्तामनो व प्रतिपालयति । पश्यतेनम् ।

शार्ङ्गरेव—भो महाब्राह्मण, काममेतदभिनन्दनीयं तथापि वयमत्र मध्यस्थाः । कुत ।

भवन्ति नन्नास्मरवः फलागमै-

र्त्तवाम्बुभिर्दूरविलम्बिनो घनाः ।

अनुद्धताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैव परोपकारिणाम् ॥ १२ ॥

प्रतीहारी—देव, पस्यगमुह्यणा वीसन्ति । आपामि विस्पदकउजा इसीओ ।

[देव, प्रसममुखवर्णा दृश्यन्ते । जानामि विश्रब्धकार्या श्रवयः ।]

१ राजा—(शकुन्तला दृष्ट्वा) अथात्रमवती ।

का स्विद्वगुण्डनवती नातिपरिस्फुटशरीरलावण्या ।

मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ॥ १३ ॥

Gautamī—Child, averted [be] the evil May the deities of
your husband's family bestow on you blessings

Preceptor—O ye ascetics, here his majesty, the protector of
the classes and the orders, is awaiting you, having quitted his
seat even beforehand Behold him

Sārṅgarava—O great Brāhmana, true (*kāman*), this is
commendable, yet we are indifferent in this matter. Why ?

Trees become bent on account of the rising fruit.

Clouds hang a long way down owing to fresh waters.

Good men become the reverse of arrogant by riches. This

is the very nature of the benefactors of others 12

Door-Keeper—Your majesty, [the sages] appear to have
cheerful complexion (*mukhavarṇah*) I conclude there is a
business inspiring confidence

King—(*Seeing Sakuntalā*) Then this noble lady—

Who could she be, 'possessed of a veil and with the
loveliness of her [body] not fully manifested, [standing] among
the ascetics like a tender sprout among pale leaves ? 13

प्रतीहारी—देव, कुतूहलगम्भो न मे तस्यो प्रसरति । न दृष्टनीया उण से आकिदी लम्प्रीअदि । [देव 'कुतूहलगम्भो न मे तर्कं प्रसरति । ननु दर्शनीया ३ पुनरस्या आकृतिरूपेते ।]

राजा—भवतु । अनिवर्णनीय परकलत्रम् ।

शकुन्तला—(हस्तमुपसि कृत्वा । आत्मगतम्) द्विअभ, किं एव्व वेवमि । ६ भग्जउत्तस्स भाव ओहारिअ धीर दाव होहि । [हृदय, किमेव वेपसे । आर्य-पुत्रस्य 'भावमवधार्य धीर तावद् भव ।]

पुराहित—(पुरो गत्वा) एते विधिवदभितास्तपस्विन । कश्चिदेवामुप १ ध्यायस्येति । त देव ओबुमहेति ।

राजा—अवहितोऽस्मि ।

श्रवण—(हस्तानुद्यम्य) विजयस्य राजन् ।

१२ राजा—सर्वानभिवादये ।

श्रवण—इष्टेन युजस्व

Door-Keeper—Your majesty, my conjecture, pregnant with curiosity, does not work. But her form, indeed (*nannu*), appears lovely

King—Let it be. The wife of another ought not to be minutely (*nir*) observed

Sakuntalā—(*Placing her hand on her bosom. To herself*) Heart, why do you thus tremble? Considering the affection of my noble lord, just be patient

Preceptor—Here are the ascetics, worshipped according to the form [There is] some message from their preceptor. It behoves your majesty to listen to it

King—I am attentive

Sages—(*Raising up their hands*) Be victorious, king!

King—I salute [you] all

Sages—Be united with your desired object

१ 'गम्भोपहिदो (गर्भोपहित)' न, '(गर्भं प्रहित)' च, 'गम्भो पडि-हिदो (गर्भं प्रतिहित)' च. २ 'भावय ओहारिअ अधीर (भावस्यमवधार्य अधीर)' म.

राजा—अपि निर्विघ्नतपसो भुजय ।

३ ऋषयः—

कुतो धर्मक्रियाविघ्न सतां रक्षितरि त्वयि ।

तमस्तपति धर्माशी कथमाविर्भविष्यति ॥ १४ ॥

६ राजा—अर्थवान् खलु मे राजशब्द । अथ भगवान्कोकानुग्रहाय कुशली काश्यप ।

१ शाङ्करश्च—स्वाधीनकुशल निष्ठिमन्तः । स भवन्तमनामयप्रश्रुपूर्वकमिदमाह ।

९ राजा—किमाज्ञापयति भगवान् ।

शाङ्करश्च—यन्मिथः समयादिभा मदीयां दुहितरं भगवानुपायंस्त तन्मया प्रीति-
मता युषयोरनुभासम् । कुत ।

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः

शकुन्तला मूर्तिमती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं

खिरस्य वाच्यं न गतः प्रजापति ॥ १५ ॥

King—Have the sages their penance free from obstacles ?

Sages—

Whence can there be an obstacle to the religious practices of the good, when you are the protector ? How can darkness appear when the sun shines ?

14

King—My title, Rājan, has, indeed, become significant. Now, is his holiness Kāśyapa doing well, to favour the world ?

Śārngarava—Persons of supernatural powers have their well-being in their power. He, with the previous inquiry regarding your health, says this to you.

King—What does his holiness command ?

Śārngarava—That by mutual agreement you married this daughter of mine—that [your action] has been approved of by me who love you both. Why ?

You are known to us as the foremost of the worthy; and Śakuntalā is honour incarnate. Bringing together a bride and a bride-groom of equal merits, Brāhmā has after a long time not incurred censure.

15

तदिदानीमापन्नसत्त्वा प्रतिष्ठापृता सद्दधर्मचरणायेति ।

गौतमी—अज्ज, किंपि वत्तुकामस्मि । न मे वचनावसरो अस्ति । कइति ।

णावेकियदो गुरुअणो इमाइ ण तुए वि पुच्छिदो वन्धू ।

एककस्स च चरिए किं मणहु एक एकस्स ॥ १६ ॥

[आर्य, किमपि वत्तुकामास्मि । न मे वचनावसरोऽस्ति । कथमिति

नापेक्षितो गुरुजनोऽनया न त्वयापिः पृष्ठो बन्धु ।

१ 'एककस्य च चरिते किं मणत्वेक एकस्य ॥]

शाकुन्तला—(आत्मगतम्) किं शु वस्तु अज्जउत्तो मणादि । [किं तु
स्वत्वार्यपुत्रो मणति ।]

६ राजा—किमिदमुपन्यस्तम् ।

शाकुन्तला—(आत्मगतम्) पत्न्यो वस्तु वज्जणोवज्जासो । [पापक खलु
भवनीपन्यास ।]

९ शाङ्करव—कथमिदं नाम । भवन्त एव सुतरा लोकवृत्तान्तनिष्णाताः ।

Therefore, now let her, who is quick with child, be received
for the joint discharge of religious duties

Gautamī—Honoured Sir, I am desirous of saying something
there ■ [however] no scope for my words How so ?

[Her] elders were not regarded by her; nor were
[her] kinsmen consulted by you too And in a matter
done singly by each, what should another say to either ? 16

Śakuntalā—What may, indeed, my noble lord say ?

King—What is this brought before [me]

Śakuntalā—The import of his words is fire, indeed !

Sārngarava—How, indeed, is this ? You yourself are exceed-
ingly well acquainted with the ways of the world

१ 'वचनावभासो (वचनावकाश)' म. २ 'णावेकियदो (नावेक्षित)' म.

३ 'पुच्छिदो अ वन्धुअणो (खलु पृष्ठश्च वन्धुजन)' न. ४ 'एकक एव
(एककमेव)' य, 'एककमेव (परस्परस्मिन्नेव) न, 'एककम एव किदे
(एककम एव कृते)' म. ५ 'मणामि किं एकमेकस्स (मणामि किमेकमेकस्य) म-फ.

सतीमपि शान्तिकुलैकसंश्रयां
जनोऽन्यथा मर्तुमतीं विशङ्कुते ।
अतः संमीपे परिणेतुं रिप्यते
तदप्रियापि प्रमदा स्वेवन्धुभिः ॥ १७ ॥

राजा—किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला—(सविपादम् । आत्मगतम्) हिमं, सपद दे आसङ्गा । [हृदय,

१ साप्रत ॥ आसङ्गा ।]

शार्ङ्गरवः—

किं कृतकार्यद्वेषो घर्भं प्रति विमुखता कृतावहा ।

६ राजा—कृतोऽयमसत्कल्पनाप्रश्नः ।

शार्ङ्गरवः—

मूर्च्छन्त्यमी विकारी प्रायेणैश्वर्यमसेषु ॥ १८ ॥

राजा—विशेषेणाधिकृतोऽस्मि ।

People suspect a married woman, whose only resort is her kinsmen's house, to be otherwise [i. e. unchaste], though [she is] chaste. Hence a woman is desired by her kinsmen to be near her husband, though not dear to him.

17

King—And was this lady married by me before ?

Sākuntalā—(Sorrowfully. To herself) Heart, right 'was your apprehension

Śārngarava—

Is it dislike to a deed done, [or] aversion towards duty, [or] wilful or deliberate (kṛta) merit ?

King—Why this inquiry [prompted] 'by a false supposition ?

Śārngarava—

These aberrations or mental disorders, generally take effect in those who are intoxicated with power

18

King—I am grossly censured.

१ 'प्रियाप्रिया वा' न; 'तदुज्जितापि' म २ 'सपद उदहा' ('साप्रतमुचिता')

म. ३ 'कार्यद्वेषाद्वर्षं प्रति विमुखनोचिता राज्ञः' व; 'कार्यद्वेषाद्वर्षं प्रति विमुखता कृता राज्ञः' क. ४ 'कृतावहा' म

गौतमी—जादे, मुहुत्तम मा लज्ज । अवणइस्स दाव दे ओठण्ठण । तदो
३ दमं भदा भदिजाणिस्सदि । [जाने, मुहुत्त मा लज्जस्व । अपनेष्यामि तावत्
तेऽवगुण्टनम् । तवस्त्वा भर्ताभिज्ञास्यति ।] (यथोक्त करोति)

राजा—(शकुन्तला निर्वर्ण्य । आत्मगतम्)

इदमुपनतमेऽं रूपमक्लिष्टकान्ति

प्रथमपरिमृहीत स्यान्न चेत्यव्यवस्थन् ।

भ्रमर इव विभाते कुन्दमन्तस्तुपार

न^१ सुखं सपदि भोक्तु नैव शक्नोमि हातुम् ॥ १९ ॥

(विचारयन् स्थित)

प्रतीहारी—(स्वगतम्) अहो धम्मावेस्सिद्धा भट्टिणो । ईदिघ णाम
३ सुहोवणद एव देस्सिखभ को अण्णो विजारेदि । (स्वगतम्^२) अहो धमपेक्षिता
मर्तु । ईदश नाम सुसोपनत्त एव दट्ठा कोऽन्यो विच्चात्येति ।]

शाङ्करच—भो राजन्, किमिति जोषमाप्स्यते ।

६ राजा—भोस्तपोयना, चिन्तयमपि न खलु स्वीकरणमप्रभवत्या स्मरामि ।

Gautami—Oh!d, for a moment be not bashful I shall just
remove your veil. Then your husband will recognise you. (Does
as said)

King—Minutely observing Śakuntalā To himself)

Not deciding whether this form of unimpaired beauty,
which is thus presented [to me] was or was not accepted
[by me in marriage] before, I am, indeed, neither able,
all of a sudden, to enjoy nor to abandon [it], like a bee
at the break of day the Kunda flower with due inside 19

(Remains reflecting)

Door-keeper—(To herself) Oh ! [Our] Master's regard for
righteousness ! Who else, indeed will deliberate on seeing such
beauty [thus] easily brought ?

Śaṅgarava—O king, why is it that you sit silent ?

King—O ascetics though thinking [about it], I do not
really recollect having accepted this lady [in marriage]

१ 'दिति व्यस्यन्' न २ 'न च खलु परिभोक्तु' च-न-म-फ. ३ नास्तीय
नाप्योत्ति. च-म-फ-पुस्तकेषु । म-पुस्तकं तु 'जनान्तिषम्' इति पठति

तत् कथमिमामभिव्यक्तमस्त्वलक्षणा प्रत्यात्मान 'क्षेत्रिणमाज्ञातमान' प्रतिपत्स्ये ।
 शकुन्तला—(अपवार्य) अञ्जस्म परिणय एव सदेहो । कुत्रे दाणि मे
 १ दूराधिरोहिणी आसा । [(अपवार्य) आर्यस्य परिणय एव सदेहः कुत इदानी
 मे दूराधिरोहिण्यासा ।]

शार्ङ्गरव—मा तावत् ।

‘कृतामिमर्शमनुमन्यमान
 सुतां त्वया नाम मुनिर्विमान्य’ ।
 मुष्टं प्रतिग्राहयता स्वमर्थं
 पात्रीकृतो दस्युरिवासि येन ॥ २० ॥

शारङ्गत—शार्ङ्गरव, विरम त्वमिदानीम् । शकुन्तले, वक्तव्यमुक्तमस्मामि ।
 सोऽयमन्नभवानेवमाह । दीनतामस्मै प्रत्ययप्रतिषवन्तम् ।

२ शकुन्तला—(अपवार्य) इम अवत्यन्तर गदे सारिसे अणुराए किं वा
 सुमराविदेण । अता दाणि मे सोवणीयो ति ववसिदं एद । (प्रकाशम्)

How, then, shall I, who suspect myself to be [merely] a nominal husband to her, who bears evident signs of pregnancy, accept [her] ?

S'akuntalā—(*Aside*) The noble Sir has doubts = regard the marriage itself (*evā*). Whence now my high-soaring hope ?

Śārngarava—Certainly (*āśat*) do not [accept her] !

Rightly does the sage, who approves of his daughter, who is outraged, deserve to be disrespected by you—[the sage] who, making [you] accept his own property, that was stolen, has rendered you, like a robber, a worthy recipient [of it] !

Śāradvata—Śārngaravata, stop you now. Śakuntalā, we have said what was to be said Here his majesty says so. Let a convincing reply be given him.

S'akuntalā—(*Aside*) Affection of that kind having gone to this changed state, what possibly [can be gained] by reminding ? My own self has now to be lamented—this is settled here. (*Aloud*) My noble lord—(*When half said*) When now the

अउमठत, (अर्थोक्ते) ससद्वे दाणि परिणए ण एसो समुदाआगो । पोरव,
 ६ जुत णाम दे तह पुग अम्ममपदे सहाउत्ताणहिअअ इम जण समअपुव्व
 पठारिअ सपद ईदिमेहिं अम्मरेहिं पञ्चान्विसुदु । [('अपवार्य') इदमवस्था-
 न्तरं गते साक्षेऽनुरागे किं वा स्मारितेन । आत्मेदानीं मे 'शोचनीय इति व्यव-
 ९ सितमेतत् । (प्रकाशम्) आर्यपुत्र, (अर्थोक्ते) सशयित इदानीं परिणये' नैव
 समुदाचार । पोरव, 'युत' नाम ते तथा पुत्राश्रमपदे स्वभावोत्तानहृदयमिम जन
 समपपूर्वं प्रतार्य साप्रवर्गीदृशोरक्षी. प्रत्याचक्षुम् ।]

१२ राजा—(कर्णो विधाय) शान्त पापम् ।

अपदेशमात्रिलयितुं किमीहसे जनमिमं च पातयितुम् ।

कृतेकपेन सिन्धु, प्रसन्नममस्तद्वतर्हं च ॥ २१ ॥

शाकुन्तला—होदु । जइ परमत्यतो परपरिगहसङ्गिणा तुए एव पवत ता
 ओहिण्णानेन इमिणा तुए जावइ अवणइत्थं । [भवतु । यदि परमार्थतः 'पर-
 ३ रिगहसङ्गिणा त्वैव 'प्रवृत्त तदभिज्ञानेनानेन तवाचक्षामपनेभ्यामि ।]

राजा—वदार.' कल्प ।

marriage is doubted, this is not the proper form Paru's descen-
 dant! Is it indeed, proper for you, having formerly in that
 way deceived this person, naturally open-minded, after an agree-
 ment in the hermitage, to repudiate her now with such words?

King—(Shutting the ears) [May] sin [be] averted !

Why do you seek to sully your family and to degrade
 this person [viz myself], like a river, dashing against
 its banks, does so render turbid [its] local water and to
 fell the tree on the bank ?

21

S'akuntalā—Let [it] be If really suspecting me to be the
 wife of another, you are acting in this way, then by this token
 of recognition, I shall remove your suspicion

King—An excellent idea !

१ 'स्वगतम्' म, २ 'शोदणीओ (शोचनीय.)' इत्यपि पाठः. ३ नास्त्येतत्
 न-म-पुस्तकयोः ४ 'न जुत न (न युक्तम्)' च-न. ५ 'पर' इत्येतदस्ति म-
 पुस्तके ६ 'वत्तुं (वस्तु)' इत्यधिकमित प्राह न-पुस्तके. ७ 'वदारम्' म.

शकुन्तला—(मुद्रास्थानं परामृश्य) हृत्ती हृत्ती । अङ्गुलीयधसुष्णा मे
६ अङ्गुली । [हा फिक् हा धिक् । अङ्गुलीयकशून्या मेऽङ्गुलिः ।] (सविवाद
गौतमीमुखमवेक्षते)

गौतमी—शृणुं दे सवकावदारमन्तरे सचीतिर्यसलिल वन्दमाणाए पञ्चभट्ट
९ अङ्गुलीयधं । [नूनं ते शक्रावताराभ्यन्तरे सचीतीर्यसलिलं वन्दमानायाः
प्रथष्टमङ्गुलीयकम् ।]

राजा—(सस्मितम्) इदं तत् प्रत्युत्पन्नमिति खैनमिति यदुच्यते ।

१२ शकुन्तला—एष दाव विहिता दसिदं पदुत्तर्णं । अवरं दे कदित्थं । [अत्र
तावद् विहिता दसितं प्रभुत्वम् । अपरं ते कययिष्यामि ।]

राजा—श्रोतव्यमिदानीं सवृत्तम् ।

१५ शकुन्तला—अं एकस्मिं दिवसे वेदसलदामण्डवे नलिनीपत्रभाभ्रगवध
उभयं लुहं हत्ये सणिहिदं भासि । [नन्वेकस्मिन् दिवसे वेदसलदामण्डवे
नलिनीपत्रभाजनगतमुदकं तव हस्ते संनिहितमासीत् ।]

१८ राजा—शृणुमस्तावत् ।

S'akuntalā—(Feeling at the place of the ring) Oh, alas ! oh, alas !
Void of the ring is my finger. (Looks at Gautamī with sorrow)

Gautamī—In all probability (anārambham) your ring slipped as
you were doing obeisance to the water of the Śacīvīrtha within
Śakrāvatāra.

King—This is what is called, 'Women are ready-witted'

S'akuntalā—Here of course (tāvāt) fate has shown its sovereignty
I shall tell you another [thing]

King—[It] has now become a thing to be heard !

S'akuntalā—Well, on one day in the bower of the vetāsa
creepers, water, lying in a lotus-leaf-vessel, was present in your
hand—

King—[We] are listening, certainly (tāvāt)

शकुन्तला—तवत्वर्यं सो मे पुत्रदिदो दीर्घपद्मो नाम मिमपोदको उव-
 द्विदो । तृण अथ दाव पदमं पिअउ सि अणुअम्पिणा उवच्छन्दिदो उअएण ।
 २१ ण उण दे अपरिचआदो इत्यन्भास उवगदो । पच्छा तस्सि एव मए गहिदे
 छलिछे णेण किदो पणओ । तदा तुम इत्यं पहसिदो सि । सव्वो सगन्धेषु
 विस्मसिदि । दुवेदि तुह्य आरण्णआ ति । [तत्क्षण स मे 'पुत्रदृष्टको दीर्घपद्मो
 २४ नाम मृगपोतक उपस्थित । त्वयाय तावत् प्रथमं पिबत्वित्यनुकम्पिनोपच्छन्दित
 उदकेन । न पुनस्तेऽपरिचयाद्वस्त्राभ्यासमुपगत । पश्चात् तस्मिन्नेव मया गृहीते
 छलिछेऽनेन कृतं प्रणय । तदा त्वमित्यं प्रहसितोऽसि । सर्वं सगन्धेषु विश्वसिति
 २७ द्वावपि 'युवामारण्यकाविति ।]

राजा—एवमादिभिरारमकार्यैर्निवर्तिनानामउत्तमयवाहमधुमिराकृ०५१न्ते विषयिण ।
 ३० गौतमी—महामाज, ण अइहसि एव मन्तिदु । तवोवणसवद्धिदो अणमिण्णो
 अथ जणो कइदवस्स । [महामाज, नार्हस्येव मन्त्रयितुम् । तवोवणसवर्धितोऽ-
 नमिहोऽयं जन कृतवस्य ।]

३१ राजा—वापसवृत्ते,

Sakuntala—At that moment that young deer, my adopted child, Dirghapāṅga named, arrived He was coaxed with water by you, who took pity [on him] with the words (१३) 'Let him just drink first.' But through unfamiliarity he did not approach the vicinity of your hand Afterwards when the same water was taken by me, he made love [to it] Then, you thus laughed : & said in joke, 'All confide in [their] relatives Both of you are foresters'

King—Voluptuaries are allured by such and other honeyed words, full of falsehood, of women, who [seek to] accomplish their own purpose

Gautami—Noble Sir, it behoves you not to say so Brought up in a penancegrove this person is unacquainted with deceit.

King—Old ascetic woman,

१ 'किदमपुत्रो (कृतकपुत्रक)' म. २ 'एव (अत्र)' घ-न-म-क.

३ 'निवर्तिनीनाम्' घ ४ 'अनृतवाहसधुपाराभि' म

स्त्रीणामशिक्षितपटुत्वममानुषीषु
 संदृश्यते किमुत याः प्रतिबोधवत्यः ।
 प्रागन्तरिक्षगमनात् स्वमपत्यज्ञात-
 मन्यैर्द्विजैः परभृता खलु पोषयन्ति ॥ २२ ॥

शकुन्तला—(सरोषम्) अणञ्ज, अत्तणो द्विजानामाणेण पेक्खसि ।
 को दाणिं अण्णो धम्मकञ्चुअप्पवेसिणो तिणच्छग्गक्खोदमस्स तव अणुकिदिं
 ३ पविवज्जिस्सदि । [(सरोषम्) अनार्य, आत्मनो हृदयानुमानेन पश्यसि । क
 इदानीमन्यो धर्मकञ्चुकप्रवेगिनस्त्रणच्छन्नूपोषमस्य सत्वातुर्कृतिं प्रतिपत्स्यते ।]

राजा—(आत्मगतम्) सदिग्धवुद्धिं मा कुर्वन्नकैतव इवास्याः कोपो
 ६ लक्ष्यते । तथा त्वनया

मध्येव विस्मरणदारुणचिस्तदृत्तौ
 दृत्तं रहः प्रणयमप्रतिपद्यमाने ।
 भेदाद् भ्रुवोः कुटिलयोरतिलोहिताक्ष्या
 भर्त्तुं शरासनमिवातिरुघा स्मरस्य ॥ २३ ॥

Untaught cleverness of women is seen [even] among
 females other than human ! What then [of] those who
 are possessed of reason ? Indeed, the female cuckoos get
 their young ones reared by other birds, before they [are
 able to] fly in the sky.

22

S'akuntalā—(*Angrily*) Ignoble man, you judge by the mea-
 sure of your own heart Who else now will undertake to imitate
 you, who wearing [lit. entering] the cloak of virtue, resemble a
 well, covered up with grass ?

King—(*To himself*) Rendering me of doubtful mind, her anger
 appears like one free from fraud For by her

Whose eyes are extremely red, the bow of Kāma is as
 though, in great anger, snapped asunder at me myself
 owing to the knitting of her curved eye-brows—[me] whose
 mental attitude is [according to her] dreadful owing to
 forgetfulness [and] who am not acknowledging the affec-
 tion that developed in secret

23

(सप्रकाशम्) भद्रे, प्रियं तं दुष्पन्तस्य चरितम् । तथापीद न लक्ष्यते ।

शकुन्तला—सुष्ठु दत्तं अतः सच्छन्दोर्वारिणी किंदिशि जा अह इमस्स पुरु-

३ वसपयणं मुहमहुणो हिमर्भविस्सस हत्यन्मास उवगदा । [सुष्ठु तावदत्र
स्वच्छन्दवारिणीं कृतान्मि याहमस्य पुरुवंशेऽत्ययेन मुखमधोर्हृदयविपस्य हस्ता-
भ्यामुपगताः] (पटान्तेन मुखमाकृष्य 'तेदिति ।)

६ शार्ङ्गेरध. — इत्यमरमकृतमप्रतिहृतं चापलं दहति ।

अतः परीक्ष्य कर्तव्यं विशेषात् संगतं रहः ।

अशातद्दृष्टेभ्येव विरीभवान् सौहृदम् ॥ २४ ॥

राजा—अयि भो, किमत्रमवतीप्रययस्वास्मान् 'संवृतदोषाक्षौ' क्षिणुय ।

शार्ङ्गेरध — (सात्पम) सुखं नवद्विरपरोत्तम ।

आ जन्मनः शाठ्यमशिक्षितो य-

स्तस्याप्रमाणं ध्वनं जनस्य ।

(Aloud) Good lady! Dasyanta's life is well known Yet this is not seen [in it]

S'akuntalā—Well, indeed (Aloud), have I been made here a woman of wanton behaviour-[I] who, through confidence in Puru's race went near ('upa') the vicinity (Abhyāśah) of the hands [i.e. fell within the clutches] of him, who possesses honey in his mouth [but] poison in his heart (Weeps, covering her face with the skirt of her garment)

Śāringarava—Thus self-committed rashness, when not checked, burns

Therefore, a union, especially [when effected] in private, should be formed after careful examination.

Friendship towards those, whose hearts are unknown, thus turns into hostility.

King—Ho! Ho! Why do you, by merely trusting this lady, pierce us with words that involve censure?

Śāringarava—(With scorn) Have you heard the inversion of the proper order of things?

The statement of a person, who from his birth has never learnt deceit, is without authority! Let those,

१ 'लक्ष्यते' न-य. २ 'हिमर्भवि' (हृदयस्थितं) ध्वनं, 'हिमर्भवि' (हृदयस्थ) सं. ३ 'प्रतिहृतम्' न-म. ४ 'संवृतदोषाक्षौ' य, 'संवृतदोषाक्षरेण' म.

परतिसंधानमधीयते ये^१—

विद्योति ते सन्तु किलाप्तवाचः ॥ २५ ॥

राजा—भोः सत्यवादिन, अभ्युपगत तावदस्माभिरेवम् । किं पुनरिमामति-
संधाय लभ्यते ।

१ शार्ङ्गरेवः—विनिपातः ।

राजा—विनिपात पौरवे प्राप्यत इति नः श्रेयम् ।

शारङ्गत—शार्ङ्गरेव, ^२किमुत्तरेण । अत्रुष्टितो गुरो सदेण । प्रतिनिवर्तमिदे
६ वयम् । (राजानं प्रति)

तदेवा भवतः ^३पत्नी त्यज वनां गृहाण वा ।

उपपन्ना हि दारेषु प्रभुना सर्वतोमुखी ॥ २६ ॥

गौतमि, गच्छाप्रतः । (प्रस्थिता)

शकुन्तला—कहं इमिणा कितवेण विप्रलब्ध मि । तुझे वि म परिचअह ।

१ [कयमनेन कितवेण विप्रलब्धास्मि । यूयमपि मां परित्यजय ।] (अत्रुप्रतिष्ठते)

गौतमी—(स्थित्वा) वच्छ सद्गरव, अणुगच्छदि इअ वखु णो करुणपरि-

verily, by whom the deceiving of others is studied as a
science, be of authoritative words !

25

King—O truth-teller, we for a time admit this. What, however
(*punar*), is to be gained by having deceived her ?

Śārngarava—Downfall !

King—That downfall is sought after by Paru's descendants ■
not credible

Śāradvata—Śārngarava, what [is the use] of replying ? The
preceptor's command has been executed. We shall return (*To
the King*)

Here then is your wife. Abandon her or accept. For,
authority over the wife is admitted to be all-extending. 26

Gautami ! Go ahead. (*They start*)

S'akuntalā—How [completely] have I been deceived by this
villain ! Do you also forsake me ? (*Starts after*)

Gautamī—(*Stopping*) Oh! Śārngarava, here Sakuntalā,

देविणी सरन्दला । पचादेशपरसे भत्तुणि किं वा मे पुत्तिआ करेदु
६ [(स्मिता) वत्स शार्ङ्गरव, अनुगच्छतीय यन्तु न. करुणपरिदेविनी शकुन्तला ।
प्रत्यादेशपरसे भर्तरे किं वा मे पुत्रिका करोतु ।]

शार्ङ्गरव — (सरोष निवृत्य) किं पुरोमाने स्वातन्त्र्यमवलम्बसे ।

१ (शकुन्तला भीता वेपते)

शार्ङ्गरव — शकुन्तले,

यदि यथा घदति क्षितिपम्नथा

त्वमसि किं पितुरुत्कुलया त्वया ।

अथ तु येत्ति शुचि व्रतमात्मन

पतिकुले तत्र दास्यमपि ह्यमम् ॥ २७ ॥

विप्र । साधयामो वयम् ।

राजा—मोक्षपस्विन्, विमत्रमवर्ती विप्रलमसे ।

कुमुदाम्येष शशाङ्क सविता घोघयति पङ्कजान्येव ।

वशिना हि परपरिग्रहसंश्लेषपराद्मुरी वृत्ति ॥ २८ ॥

weeping piteously, is following us What possibly can my poor
(*ks*) daughter do, when her husband is harsh in repudiation?

Śārngarava—(*T rning angrily*) Wanton girl, do you resort
to independence?

(*Sakuntalā trembles in fright*)

Śārngarava—*Śakuntalā*,

If you are as the king says, what has your father to
do with you who have transgressed the family? If, on
the other hand (*atha ts*), you know your own vow to be
pure, even slavery in the family of your husband is
sufficient for you.

[27]

Etay We go.

King—O ascetic, why do you delude this lady?

The moon awakens the night-lotuses only, [and] the
sun the day-lotuses alone For, the disposition of those
who possess control [over their senses] is averse to
embracing another's wife

28

शार्ङ्गरयः—यदा तु पूर्ववृत्तमन्यसद्वादिस्मृतो भवांस्तदा कथमधर्मभीह^१ ।

राजा—भवन्वमेवात्र गुह्यलाघव^२ पृच्छामि ।

मूढ^३ स्यामहमेपा वा वदेन्मित्र्येति संशये ।

दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुल^४ ॥ २९ ॥

पुरोहित—(विचार्य) यदि तावदेवं क्रियताम् ।

राजा—अहुगास्तु मां भवान्^५ ।

१ पुरोहित—अत्रभवती तावदा प्रमवावस्मदृष्टे तिष्ठतु । कुत इदमुच्यत इति चेत् । त्वं साधुभिरादिष्टपूर्वं । प्रथममेव चक्रवर्तिन पुत्र जनयिष्यतीति । स चेन्मुनिदौहित्रस्तद्वक्षणोपपन्नो मविष्यति, अभिनन्द्य शुक्रान्तमेना प्रवेश-
६ यिष्यति । विषयं तु पितुरस्या समीपनयनमवस्थितमेव ।

राजा—यया गुह्यभ्यो रोचते ।

पुरोहित—वत्से, अहुगच्छ माम् ।

Sāringarava—But when your majesty forgot what happened before owing to devotion to something else, then how could you be [said to be] apprehensive of sin ?

King—You yourself I ask [about] the superiority and inferiority [of courses of conduct] in this case

In the doubt as to whether I May be infatuated, or she may be telling a lie, shall I become the repudiator of my wife, or defiled by contact with another woman ? 29

Preceptor—(*Reflecting*) If then [this be your question], let [it] be done thus

King—May your honour instruct me.

Preceptor—Let this lady just stay in our house till delivery. If you ask why I say this, [I reply] you have been blessed [lit. addressed by way of prediction] by the sages that at the very first you will beget a son who will be a universal monarch. If that grandson of the sage be endowed with signs of that [universal monarch], you will, having congratulated her, cause her to enter your harem. But the reverse happening, taking her to her father is already settled

King—As pleases the worthy preceptor

Preceptor—Child, follow me.

१ 'अन्यासमात्' म. २ 'भीहता' म. ३ 'लाघवज्ञ' म. ४ 'पुरोहित.' म.
५ 'उद्दिष्टः' घ-न.

१ शकुन्तला—मभवदि वसुदे. देहि मे विवर । [भगवति वसुधे, देहि मे विवरम् ।] (रुदती प्रस्थिता । निष्क्रान्ता सह पुरोषसा तपस्विभिश्च)
(राजा शापव्यवहितस्मृति शकुन्तलागतमेव चिन्तयति)

१२ (नेपथ्ये !) आश्चर्यम् ।

राजा—(आश्चर्य) किं नु खलु स्यात् ।

(प्रविश्य) पुरोहित —(अविस्मयम्) देव, अद्भुत खलु सवृत्तम् ।

१५ राजा—^१किमिदम् ।

पुरोहित —देव, परावृत्तेषु कण्वशिष्येषु

सा निन्दन्ती स्वानि भाग्यानि बाला

बाह्वक्षेपं कन्दितुं च प्रवृत्ता ।

राजा—किं च ।

पुरोहित—

स्त्रीसंस्थानं चाप्सरस्तीर्थमारा-

^२दुस्तिष्येना ज्योतिरेकं जगाम ॥ ३० ॥

S'akuntalā—Divine earth, give me an opening (Starts weeping : Goes out with the preceptor and the hermits)

(The king, whose remembrance is obscured by the curse, ponders over something connected with Śakuntalā herself)

(Behind the curtain) Wonder!

King—(Listening) What possibly (nu) may [it] be?

(Entering) **Preceptor**—(With amazement) Your majesty! A miraculous thing, indeed, has happened

King—What possibly?

Preceptor—Your majesty, when the pupils of Kanva had returned,

That young girl, upbraiding her fortunes, began to cry, tossing up her arms—

King—and what?

Preceptor—

And that very moment (ca-ca) a lustre, of the form of a woman, having lifted her up from afar, went towards the Apsarastīrtha

(सर्वे निस्मर्य हृष्यन्ति)

राजा—भगवन्, प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव । किं वृथा सर्केण-
३ निष्यते । विश्राम्यतु भवान् ।

पुरोहितः—(विलोक्य) विजयस्व । (निष्क्रान्त)

राजा—वेप्रवति, पर्याकुलोऽस्मि । शयनभूमिमागमादेशय ।

६ प्रतीहारी—इदो इदो देवो । [इत इतो देवः ।] (प्रस्थिता)

राजा—(परिक्रम्य स्वगतम्)

कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम् ।

बलवत्तु दूयमानं प्रत्याययतीव मे हृदयम् ॥ ३१ ॥

(निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

(All gesticulate surprise)

King—Revered Sir, even before, that object has already been repudiated by me Why is it being uselessly pursued by conjecture ? Let your reverence take rest.

Preceptor—(Looking) Be victorious. (Goes out)

King—Vetravall, I am uneasy Show the way to the bed-chamber

Door-Keeper—This way, this way [may] your majesty [proceed] (Starts)

King—(Walking round To himself)

Granted (kāmam), I do not remember the repudiated sage's daughter [to be my] wife. But my heart, which is exceedingly aching, as though convinced [me].

31

(All go out)

END OF FIFTH ACT

पाण्डुः

(ततः प्रविशति नागरिक दशाल पथाद् वद्धपुरुषमादाय रक्षिणीं च)

रक्षिणी—(ताडयित्वा) अले कुम्भीलगा, कहेहि कहि तुए एरो मणिन-
३ न्यणुविण्णणामहेए लाअकीए अङ्गुलीअए समासादिए । [अरे कुम्भीरक,
कथए कुन 'द्वयैतन्मणिवन्धनोत्कीर्णनाम'धेय राजकीयमङ्गुलीयक समासादितम् ।]

पुरुष — ('भीति नाटयित्वा) पसीदन्ते भावमिदो । अहके ण ईदिशक्कम्मकाली ।
६ [प्रसीदन्तु भावमिमा । अह नेदशकर्मकारी ।]

प्रथम — किं शोहणे त्रङ्गणेति कलिअ रज्ज पडिगहे दिण्णे । [किं शोभनो
त्राकण इति 'हत्वा राज्ञा प्रतिग्रहो दत्त ।]

९ पुरुष. — सुणघ दाणि । अहके शक्रावदाल्मन्तलवासी धीवळे । [शृणुतेदानीम् ।
अह 'शक्रावताराभन्तरवासी धीवर ।]

द्वितीय — पाटछाल, किं अहोहि जादी पुच्छिदा । [पाटछर, किमस्मा
१२ भिजाति पृष्ठ ।]

Sixth ACT

(Then enters Sylla, the City-Superintendent, and after him two
guards leading a man bound)

Guard—(Beating) O thief, say where you obtained this royal
ring, set with a gem and having the name engraved [on it]

Man—(Gesticulating fear) May your honours be pleased !
I am no doer of such an act

First—Is [it that this is] a gift presented by the king, con-
sidering [you to be] a worthy Brahmana ?

Man—Now listen I am a fisherman living within Śakrāvata's

Second—Robber was [your] caste asked by us ?

१ 'महामणीमागुळे उक्किण्णणामम्मखळे (महामणिमासुरमुत्कीर्णनामाक्षरम्)'
इत्यपि पाठ २ 'णामहेवहिणे (नामधेयादितम्)' म. ३ 'भीतिनाटितकेन'
घ-न-क. ४ 'कलिअ (कलयित्वा)' म. ५ 'शक्रावदाल्मन्तलवासी (शक्रावतारवासी)'
म. ६ 'जादी पुच्छिदा (जाति पृष्ठः)' च.

श्याल—सख्य कहेदु सखं अणुवमेण । मा णं अन्तरा पडिवन्ध ।
[सूचक, कथयतु सर्वसमुक्रमेण । सैनमन्तरा प्रतिवधान ।]

१५ उमौ—ज आवुत्ते आणवेदि । कहेहि । [यदावुत्त आज्ञापयति । कथय ।]

पुरुष—अहके जालुगालादीहि मच्छवन्धणोवाएहि कुट्टम्बभरणं कलेमि ।
[अइ जालोद्गालादिभिर्मत्स्यवन्धनोपाये कुट्टम्बभरणं करोमि ।]

१८ श्याल—(विहस्य) विसुद्धो दाणिं आजीवो । [विशुद्ध इदानीमाजीव ।]

पुरुषः—मद्य । मा एव्व भण ।

शहजे किल जे विणिन्दिए ण हु वे कम्म पिवज्जणीअए ।

पशुमालणकम्मदालुणे अणुकम्पामिदुए वि शोत्तिए ॥ १ ॥

[१ मर्तः । मैव भण ।]

सहज किल यद् विनिन्दितं न खलु तत् विवर्जनीयम् ।

३ पशुमारणकर्मदारुणोऽनुकम्पामृदुरपि^१ श्रोत्रियः ॥]

श्याल—तदो तदो । [तत्तस्तत् ।]

पुरुष—एक्कदिश दिअशे खण्डको लोहिअमच्छे मए कप्पिदे । जाव तस्सा
१ उदत्तमन्तले पेक्खामि दाव एशे लद्धमभाशुल अदुलीअअ वेदिअअ । पच्छा

S'yāla—Sūcaka, let him tell all in order Do not stop him in the middle

Both—As your honour commands Tell [your story]

Man—I effect the maintenance of my family by nets, hooks and other contrivances of catching fish

S'yāla—(*Laughing*) A holy profession, certainly (*iddhāna*)^१

Man—Master, say not so.

Which censured duty one is born to, that verily should not be abandoned, they say (*āṇa*). The learned Brāhmanas, though soft with pity, are merciless [enough] in the business of killing the [sacrificial] animal. 1

S'yāla—then. [what] then.

Man—One day I cut a Rohita fish to pieces No sooner I looked into the inside of its belly than was seen this ring sparkling with the jewel Afterwards [while] showing [it] for its

अहंके शे विद्वद्भाज दशमन्ते गहिदे भावमिदोहिं । मालेह ॥ मुखेह वा ।
 अम शे भावमुत्तन्ते । [एकस्मिन् दिवसे खण्डशो रोहितमत्स्यो मया
 १ कल्पित यावत् तस्योदराभ्यन्तरे प्रेक्षे^१ तावदेतद् रत्नमासुरमङ्गुलीयक दृष्टम्^२ ।
 पश्चादह तस्य विप्रयाय दर्शयन् गृहीतो भावभिर्भ । मारयत वा मुञ्चत व ।
 ३ अयमस्यागमवृत्तान्त ।]

१२ दयाल — जाणुअ, विस्तगन्धी गोहादी मच्छबन्धो एव्व निस्ससभे । अङ्गु-
 लीअदसण शे विमविसिदव्व । राअउल एव्व मच्छामो । [जानुक, विस्तगन्धी
 ४ गोधादी मत्स्यबन्ध एव नि ससदम् । अङ्गुलीयक^५ दर्शनमस्य विमर्शयितव्यम् ।
 १५ राअकुलमेव मच्छाम ।]

रक्षिणौ—तह । मच्छ अले गण्डिभेदअ । [तथा । मच्छ अरे ६ ग्रन्थिभेदक ।]
 (सर्वे परिक्रामन्ति)

१८ दयाल — सूअअ, इम पुरदुआरे अयमत्ता पडिवाल्ह जाव इमे अङ्गुलीअभं
 जहागमण भट्ठिणो निवदिअ तहो साअण पडिन्निअ निक्कामि । [सूअअ, इम
 ७ पुरद्वारेऽप्रमत्तौ प्रतिपालयत यावदिदमङ्गुलीयक दयागमनं भवेति निवेद्य ततः शासनं
 ११ प्रतीक्ष्य निष्क्रामामि ।]

said I was arrested by your honours Kill me or release me
 This is the story of its acquisition

Syāla—Jānuka ! Stinking of raw flesh, [this fellow] is un-
 doubtedly a crocodile eating fish-catcher His acquisition of
 [it seeing] the ring must [however] be thought over To the
 palace itself let us go

Both—Right Proceed, O catpuras

(All walk round)

Syāla—Sūcaka, guard this [man] carefully at the city-gate,
 till, having reported to his majesty this ring as it came [to us]
 and having received his command, I come out.

१ नास्तीद ध-न-म-क-पुस्तकेषु २ 'देन्निख (रङ्ग)' न म. ३ 'इअ शे
 भाजदी (इयमस्यागति)' म ४ 'गोहादी (गोधादी)' ध, 'गोधादी (गोखादी)'
 म. ५ 'अङ्गुलीअ (अङ्गुलीयक)' म. ६ 'गण्डभेदअ (गण्डभेदक)' न,
 '... (गण्डभेदिक)' म 'गोपुरदुआरे (गोपुरद्वारे)' न-म. ८ 'पडिन्निअ
 (प्रतीक्ष्य)' न, (प्रतिगृह्य)' म

उभौ—पविशद् आवुत्ते शामिपगादश्श । { प्रविशत्वावुत्तः स्वामिप्रसादाय । }
(निष्क्रान्तः इयाल)

२४ प्रथमः—जाणुअ, विलाअदि वत्तु आवुत्ते । (जाणुक, विरायते खत्वावुत्त ।)

द्वितीयः—ण अक्खलोवहण्णीआ लाआणो । [नन्ववसरोपसर्पणीया राजानः ।]

२७ प्रथम—जाणुअ, फुल्लन्ति मे हत्था इमस्स वट्ठस्स शुमणा पिणहु ।
[जाणुक, स्फुरतो मम हस्तावस्य 'वट्स्य शुमनस पिणहुम् ।] (पुरुषं निर्दिशति)

पुरुष—ण अलुहदि भावे अकालणमालणे होहु । [नार्हति भावोऽकारणमारणो
३० मवितुम् ।]

द्वितीयः—(विलोक्य) एहे अह्माण शामी पत्तहत्थे लाअशाअण पडिच्छिअ
इदोमुहे देक्खीअदि । गिह्वली भविस्सशि शुणो मुह वा देक्खिस्सशि ।
३३ [(विलोक्य) एव नौ स्वामी 'पत्रहस्तो राजशासन प्रतीप्येतोमुखो दृश्यते ।
एध्वलिर्भविष्यसि, शुणो मुखं वा द्रश्यसि ।]

(प्रविश्य) इयाल—सअअ, मुखेहु एसो जालोअनीवी । उववण्णो वत्तु .

Both—Let your honour enter to receive the Master's favour.
(*Syāla goes out*)

First—Jānuka, his honour is, indeed, delaying

Second—Why, kings have to be approached at [their] leisure.

First—Jānuka, my hands itch to fasten the flowers of death
of this [man] (*Points to the man*)

Man—It behoves not your honour to become a slaughterer
without reason

Second—Here our master, letter in hand, having received the
royal command, is seen proceeding in [his] direction. You will either be an offering to a vulture, or
you will see the mouth of a dog

(*Entering*) **S'yāla**—Let this fisherman be released [His

१ 'वज्रद्वय शुमणे (वट्स्य शुमनः)' च-कः 'वज्रशुमणश्च (वट्स्यशुमनस्य)' मं.

२ 'अकालणमालण भाविद्दु (अकारणमारण भावयितुम्)' न. ३ 'लेहपत्थे
गहिअ राजशासन (लेखपत्रे पृथीत्वा राजशासनम्)' म ४ 'पडिच्छिअ
(प्रतीक्ष्य)' न.

१६ अङ्गुलीयभस्म आभसो । [सूचक, मुख्यतामेव जालोपजीवी । उपपन्नं तद-
ङ्गुलीयकस्यागमः ।]

सूचकः—जह आवुते भयादि । [यथावुत्तो भयति ।]

१७ द्वितीयः—एषो जमशदण पदिशिञ्ज पदिणिवुत्ते । [एष यमसदन प्रविश्य
प्रतिनिदत्तः ।] (पुरुषं परिमुक्तवन्धन करोति)

पुरुष —(श्याल प्रणम्य) भद्रा, जह कीलियो मे आजीवि । [भर्त, अपः
४२ कीलियो मे आजीविः ।]

श्याल —एरो भद्रिणा अङ्गुलीयकमुत्सस्मिदो पसादो वि दाबिदो । [एष
भर्ताङ्गुलीयकमुत्सस्मित प्रसादोऽपि दापितः ।] (पुरुषायै प्रणम्यति)

४५ पुरुष —(सप्रणाम प्रतिपृष्ट) भद्रा, अणुगदिव द्वि । ['मर्द', अनुगृही-
तोऽस्ति ।]

सूचक —एरो नाम अनुगहे जे श्लादो अवदानिञ्ज हत्पिक्कन्धे पदिशिविदे ।

४८ एष 'नामावुमहो 'यच्छ्लादवतायै हत्तिस्सन्धे प्रतिष्ठापितः' ।]

जानुक् —आवुत्त, पालिदोसिञ्ज बहेदि । महत्तिहलदणेन तेण अङ्गुलीमण

account of] the acquisition of the ring is, indeed, reasonable.

Sūcaka—As your honour says

Second—Here, entering Yama's abode, [he] has returned.
(Makes the man free from bondage)

Man—(Bowing to Śyāla) Master, how is then my profession ?

Śyāla—Here his Majesty has ordered favour to be given,
equal to the price of the ring (Gives money to the man)

Man—(Accepting with a bow) Master, I am favoured.

Sūcaka—This is, indeed, a favour that being made ■ descend
from the stake, [he] has been installed on the neck of an
elephant.

Jānuka—Your honour, the reward proclaims that that ring,

१ 'तवकेरळं मे जीविद (तवकेरळं मे जीवितम्)' म. २ 'दिण्णो (दत्त)'
म. ३ 'भट्ठेण (भर्ता)' घ ४ 'दे (ते)' म ५ 'अणुगहीदा (अनुगृहीता)'
म. ६ 'जे (मे)' म. ७ '०विदा (पिता)' म

भट्टिणो बहुमदेष्ये होद्वन् त्ति । [आवुत्त, 'परितोषिकं कथयति । 'महाहंस्लेन
५१ तेनाहुलीयकेन भर्तुं बहुमतेन भवितव्यमिति' ।]

इयाल —ण तस्मिं महारुह रदण भट्टिणो बहुमद त्ति तक्केमि । तस्स
दंसणेण भट्टिणो अभिमदो जणो सुमराविदो । बहुत्तम पकिदिगम्भीरो पि
५४ पज्जस्सुणअणो आसि । [न तस्मिन् महाहं रत्न भर्तुर्बहुमतमिति तरुणमि ।
तस्य दर्शनेन 'भर्तुरभिमतो जनः स्मारितः । मुहूर्तं प्रकृतिगम्भीरोऽपि 'पर्यश्रुनयन
भासीद ।]

५७ सुचकः—देविदं णाम आवुत्तेण । [सेविउ नामावुत्तेन ।]

जानुक—णं अणाहि इमदस कए मच्छिआमत्तुणोत्ति । [ननु भण अस्य
कृते 'मात्स्यिकभर्तुरिति ।] (पुरुषमस्यया पश्यति)

६० पुरुषः—भट्टालक, इदो अल सुत्ताणं शुमणोमुल्ल होदु । भट्टारक, इतोऽर्ध
युष्माकं सुमनोमूल्यं भवतु ।]

जानुकः—एतके जुज्जइ । [एतत्तज्जुज्यते ।]

६३ इयाल.—धीवर, महत्तरो तुम पिभवअस्सओ दाणि मे चंवुत्तो । कादम्भरी-
सक्खिअ अक्काण पढमसोहिइ इच्छीअदि । ता सोग्गिआप्पण एव्व गच्छानो ।

with its gem of great price, must have been highly valued by
his majesty.

S'yāla—Not that the gem of great price thereon was highly
valued by his majesty, I guess Its sight reminded his majesty
of [some] beloved person. Though naturally grave, [his majesty]
had his eyes full of tears for a time.

S'caka—Your honour has indeed [well] served.

Jānuka—Why, say for the sake of this chief of fishermen.
(Eyes the man with envy)

Man—Master, let half from this be the price of flowers to you.

Jānuka—This much is proper.

S'yāla—Fisherman, great as you are, you have now become

१ 'पलितोषा कहहि (परितोष कथय)' न, 'रणो परितोषा कहहि (राहः
परितोष कथय)' म. २ नास्तीद व-न-म-क्-पुस्तकेषु. ३ 'शम्मदेण (धमतेन)'
व-न-क्, 'धम्मदेण (शर्मदेन)' म. ४ 'इति' इत्येतथास्ति व-न-म-क्-पुस्तकेषु.
५ 'किंवि अभिमदं भट्टिणो सुमरिद (किमप्यभिमत भर्तुः स्मृतम्)' म.
६ 'पज्जस्सुअणो (पर्यन्तुकमना.) व-म, 'पज्जस्सुअणो (पर्यन्तुकनयनः)
न. ७ 'मच्छिआत्तुणो (मत्स्यशत्रोः)' म; 'मच्छिआमत्तुणो (मत्स्यकाभर्तुः)' व-क्.

[धीवर, महत्तरस्त्व प्रियवयस्यक इदानीं मे सवृत्तः । 'कादम्बरीषाक्षिन्मस्माक
६६ 'प्रथमसौहृदमिष्यते । 'उच्छ्रोणिङ्कापणमेव गच्छाम' ।] (निष्क्रान्ता सर्वे)

इति प्रवेशकः ।

(ततः प्रविशत्याकाश्यानेन साधुमती नामाप्सरा)

६९ साधुमती—निव्वत्तिदु मए पज्जाअणिव्वत्तणिउज अच्छरातित्थसोणिज्जं
जाव सहुंजणस्स अभिसेअकालो । त्ति सपद इमस्स राएणिणो उदन्त
पच्चक्खोवरिस्स । मेणआसवन्धेण शरीरभूता मे सउन्दला । ताए अ
७२ दुहिदुणिमित्त आदिट्ठपुच्चिहि । (समन्तादवलोक्य) किं णु वल्लु उदुच्छंवे
वि निहत्तवारम्म विअ राअउलं दीसइ । अत्थि मे विहवो पणिधानेण सव्व
परिण्णादु । किदु सरीए आदरो मए माणइदन्तो । होदु । इमाणं एव्व
७५ सज्जाणपालिआण तिरक्खरिणीपडिउण्णा पस्सवत्तिणी अविअ उवलहिस्सं ।
(नाट्येनावतीर्थं स्थिता) [निर्वर्त्तिष्य मया पर्यामनिर्वर्त्तनीयमपसरस्तीर्थं सान्निध्य
यावत् साधुजनस्याभिप्रेककालः । साप्रथमस्य राजर्वरदस्तु प्रत्यक्षीकरिष्यामि ।
७८ मेनकासवन्धेन शरीरभूता मे शकुन्तला । तथा च दुहिदनिमित्तमादिष्टपूर्वास्मिं ।
(समन्तादवलोक्य) किं नु वल्लु 'उच्छ्रोणिवत्तपि निहत्तवारम्ममिदं राजकुल

my dear friend With liquor as its witness our first friendship
is desired So let us go to the liquor seller's shop itself

(All go out)

END OF THE INTERLUDE

(Then enters along the aerial path a nymph called Sānumatī)

Sānumatī—Attendance at Aparastirtha, which has to be kept
[by us] in rotation, so long as it is bathing time for ages, has
been observed by me Now I shall see with my own eyes news
of this royal sage. Through my relation with Menaka, Śakuntalā
has become my [very] body And by her, for the sake of her
daughter, I have already been asked [to do something] (Looking
around) Why, indeed, may it be that, even in the festival of the
[new] season, the palace appears as though void of [any] festive

१ 'कादम्बरीषाक्षिन्म' (कादम्बरीषाक्षित्व) न. २ 'सोहिद (सोमित)' न.

३ 'सुणिङ्कामवण (शुणिङ्कामवन)' म. ४ अस्मात् पर 'सर्वे-उट्' [तथा]
इत्यधिक नाम्य च-पुस्तके, क-पुस्तकं तु 'उट्' इत्यस्य स्थाने 'तथा' इति पठति.

५ 'मूदा दार्णि (मूतेदानी)' घ-म. ६ 'उच्छंवे वि (उत्सवेऽपि)' म.

दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम् । किं तु सत्या आदरे
 ८१ मया मानयितव्यः । भवतु । अन्यथैवोद्यानपालिकयोस्तिगस्त्रिणीप्रतिच्छन्ना
 पार्श्ववर्तिनी भूत्वोपलप्स्ये ।] (नाट्येनावतीर्य स्वता)
 (ततः प्रविशति चूताङ्गमवलीकयन्ती चेटी । अपाग च पृष्ठतस्तस्या ।)

८४ प्रथमा—

आभस्महरिअपण्डुर वसन्तमासस्य जीवसङ्गस्य ।
 दिट्ठोसि चूदकोरअ उडुमङ्गल तुमं पसापमि ॥ २ ॥

[आताम्रहरितपाण्डुर वसन्तमासस्य जीवसर्वस्य ।

दृष्टोमि^१ चूतकोरकं ऋतुमङ्गलं त्वा प्रसादयामि ॥]

३ द्वितीया—परहृदि, किं एवादर्शी मन्नेमि । [परभृतिरे, किमेकाकिनी
 मन्त्रयसे ।]

प्रथम—मधुभरि, चूदकलिकं वेक्खिअ उम्मत्तिआ परहृदिआ होदि ।
 ६ [मधुकरिके, चूतकलिका दृष्टोन्मत्ता परभृत्तिका-भवति ।]

activities? I have power to ascertain all by means of meditation
 'But respect of my friend must be paid regard to by me Well!
 Standing near these very female keepers of the garden, concealed
 by the veil of invisibility, I shall ascertain. (Having acted
 - descent, stands)

(Then enters a maid servant gazing at the mango blossom,
 and another behind her)

First—

Bud of the mango tree! a little red, green and pale!
 the all-in-all of the life of the vernal month! the
 auspicious [harbinger] of the season! you are seen!
 propitiate you

2

Second—Parabhrtikā, why are you muttering alone?

First—Maahukarika, Parabhrtikā [i. e. the female cuckoo]
 becomes intoxicated at the sight of the mango-bud

१ 'जीविदं सत्तं वसन्तमासस्य (जीवितं सत्तं वसन्तमासस्य)' म. २ 'जीवि-
 दसव्व (जीवितसर्व)' म. ३ 'दिट्ठोसि (दिट्ठा)' म. ४ 'चूदङ्ग (चूताङ्ग)'
 म. ५ 'सु पेक्खामि (सल्ल पदयामि)' म.

द्वितीया—(सहर्षं त्वरयौगम्य) कहे उनहिठदी महुमाछो । [कममुपस्थितो मधुमाषि ।]

१ प्रथमा—महअरिए, तव दाणि काठो एखो मदविभ्रमगीदाण । [मधुकरिके, तवेदानी काल एखे मदविभ्रमगीतानम् ।]

द्वितीया—सहि, अबलम्ब म जाव अम्मापादद्विठभा भविज नूदकलिम

१२ गेब्लिम कामदेवचरी करेमि । [छरि, अबलम्बस्व मा यावदम्पादस्थिता भूत्वा नूतकलिना गृहीत्वा कामदेवार्चन करोमि ।]

प्रथमा—जइ मम वि कलु अइ अचनफलस्स । [यदि ममापि खल्वपे-
१५ नर्चनफलस्य ।]

द्वितीया—अकहिंदे वि एइ सपज्जइ । अइए एअ नो जीविद दुष्पाद्विठव
सरी । (सखीमवलम्ब्य स्थिता चूटादुरं गृह्णाति) अए अपविबुद्धो वि

१८ चूर्णसर्वो एअ बन्धनमद्भसुरमी रोदि । (कपोतहस्तकं कृत्वा)

तुं ति मए चूददुर दिण्णो कामस्स गहिदधणुअस्स ।

पदिमजणल्लुपइलकखो पञ्चम्मदिमो सरो होदि ॥ ३ ॥

(चूटादुरं दिपति) [अकपितेऽप्येतत् सपद्यते । यत् एकमेव नो जीवित

द्विधास्थितं शरीरम् । (सखीमवलम्ब्य स्थिता चूटादुरं गृह्णाति) अये

१ अम्रतिबुद्धोऽपि चूतमसर्वोऽत्र बन्धनमद्भसुरमिमेवति । ('कपोतहस्तकं कृत्वा')

1 Second—(Joyfully approaching with haste) What ! Has the spring month arrived ?

First—*Madhukankā* [i.e. the female bee], here now is your time for intoxicated graceful songs

Second—Friend, support me, till, standing on the tips of my feet, I pluck the mango-bud and perform the worship of Kama

First—If mine too would be half of the fruit of the worship

Second—This happens even when not told For, our life is but one, the body [alone] stands in two [places] (*Stands leaning on her friend and plucks the mango blossom*) Oh ! The mango-blossom, though not fully blown, becomes fragrant here owing to the cutting of the stalk ' Folding the hands so as to form a hollow ' .

१ ' विभ्रमोन्मीदाण (विभ्रमोद्गीताना) ' म.

लमसि मया चूताङ्गुर दत्त कामाय गृहीतघनुषे ।

पथिकजनयुवतिलक्ष्यं पञ्चाम्यधिकः शरो भव ॥]

(चूताङ्गुर क्षिपति)

(प्रविश्यापटीक्षेपेण कुपित)

कञ्चुकी—मा तावत् । अनात्मज्ञे, देवेन प्रतिपिद्धे वसन्तोत्सवे स्वमाश्रक-
लिकाभङ्गं किमारभसे ।

उभे—(भीते) पक्षीद्वदु अजो । अगगृहीद्व्याभो वय । [प्रसीदत्वार्थः ।
अगृहीतार्थे आश्रम ।]

१२ कञ्चुकी—न किञ्च भुत युनाम्या यद्वात्मन्तिकैस्तदभिपि देवस्य शासनं
प्रमाणीकृत तदाश्रयिभिः पत्रिभिश्च । स्या द्वि ।

चूतानां चिरनिर्गतापि कलिका वध्नाति न स्वं रजः
संनर्जं यदपि स्थितं कुरयकं तद्व कोरकावस्थया ।

You have been, mango-blossom, given by me to
Kāma, who has taken up his bow With the young wives
of the travelling folk as your target, be you an arrow
superior to the [usual] five

3

(Throws down the mango-blossom)

(Entering an anger with a toss of the curtain)

Chamberlain—Just do not [O] thoughtless girl, why do you
begin the plucking of mango-buds, when the spring-festival has
been prohibited by his majesty ?

Both—(Frightened) Pleased be your honour : We have not
learnt the fact

Chamberlain—Indeed, have you not heard the command of
his majesty, which has been considered authoritative even by
the trees, that blossom in the spring, and the birds, that resort
to them ? So indeed,

The bud of mango-tree, though long since come out,
does not form its own pollen : That Kurabaka also, which
is all ready [to blossom], remains in the state of a bud.

१ 'द्वि (द्वय)' स. २ 'कपोतकम्' स. ३ 'यदा' म-

कण्ठेषु स्पलितं गतेऽपि शिशिरे पुंस्फोकिष्ठानां कत
शङ्के सहरति स्मरोऽपि चकितस्तूणार्धकृष्ट शरम् ॥ ४ ॥

‘स्तानुमती—गति सदिशे । महापदावो राक्षसी । [नास्ति सदेह ।
महाप्रभावो राजर्षि ।]

१ प्रथमा—अज, कति दिवहाह अक्ष्ण मितानुगुणा रटिहण भटिणीपाभमूल
पेवित्ताण । एत्थ अ पो पमदवनस्य । पालनकम्म समपिद । ता आभन्तु-
अदाण अस्तुदपुवो अक्षहि एसो युत्तन्तो । आर्य, कति दिवसाम्बावयोमि-
६ प्रावसुता राट्टियेण ‘भटिनीपादमूल प्रेषितयो. अघो’ च नौ प्रमदवनस्य’ पालनकम्म
समर्पितम् । तदागन्तुवत्तमाश्रुतपूर्वे आवाभ्यानेष वृत्तान्त ।]

कञ्चुकी—मयतु । न पुनरेव प्रवर्तितव्यम् ।

१ उभे—अज, कोदहल पो । जह इमिणा जणेण सोद्व्य कहेव अजो
किणिमिरा भटिणा वसन्तुपुवो पटिसिद्धो । [आर्य, कोदहल नौ । यथनेन
जनेन श्रोतव्य कथयसार्य किनिमिरा मर्जा वसन्तोत्सव. प्रतिपिद ।]

The note of the male-cuckoos, even though the cold [season] has gone, falters in [their] throats I fear even Kāma, 'being amazed, arrests his arrow half-drawn from [his] quiver !

4

Sānumatī—There is no doubt The royal sage is of great prowess

First—Venerable Sir, [only] a few days have elapsed since Mitrārasu, the king's brother-in law, sent us near the feet of her majesty And here the duty of protecting the pleasure-grove was entrusted to us Therefore, by reason of our being strangers, this incident was not heard by us before

Chamberlain—All right You should not again act in this way

Both—Venerable Sir, we have a curiosity. If it is fit to be heard by these persons, let your honour tell [us] why the spring-festival has been prohibited by his majesty

१ ‘उभे’ य-न. २ ‘अहं’ घ-म ३ ‘इय (इयम्)’ य-न ४ ‘सज्जं पटिकम्म (सकलं प्रतिकर्म)’ म.

१२ **सानुमती**—उत्सवप्रिया कसु भणुत्मा । गुरुणा कारणेण होदध्व । [उत्सवप्रिया खलु मनुष्याः । गुरुणा कारणेन भवितव्यम् ।]

फञ्जुकी—बहुलीभूतमेव किं न कथ्यते । किमत्र भवत्यो कर्णपथ नायातं

१५ शकुन्तलाप्रत्यादिगकौलीनम् ।

उभे—सुखं रद्विभमुद्वादी जाव अहलीअवमणं । [अत्र राष्ट्रियमुखाद् वाभदनु-लीयकदर्शनम् ।]

१८ **फञ्जुकी**—तेन ह्यप्य कथयितव्यम् । यदेव खलु स्वादुलीयकदर्शनादनुस्मृत-देवेन सत्यमूढपूर्वा मया^१ तत्रभवती रद्वि शकुन्तला मोहत् प्रत्यादिष्टेति तदाप्रभृत्येव पश्चात्तपमुपगतो देव । तथा हि ।

रस्यं द्वेष्टि यथा पुरा प्रकृतिर्निर्न प्रत्यहं सेव्यते

शय्याप्रान्तविचरतेवैर्विगमयत्युन्निद्र एव अपा- ।

दाक्षिण्येन वदानि चावमुचितामन्त^२पुरेभ्यो यदा

गोत्रेषु स्खलितस्तदा भवति च श्रीडाचिलक्ष्मिरम् ॥ ५ ॥

Sanūmatī—Mortals are, indeed, fond of festivities. There should be a great reason.

Chamberlain—This has been wide spread Why should [it] not be told ? Has not the scandal of the repudiation of Śakuntalā crossed the range of your ears here ?

Both—[We have] heard [it] from the mouth of the royal brother-in-law as far as the seeing of the ring

Chamberlain—Then really little is to be told Just when, indeed, at the sight of his own ring his majesty recollected that her ladyship Śakuntalā was really married by him before in secret [and] was repudiated through infatuation, his majesty has been [subject] to repentance For,

He abhors the delightful He is not daily waited upon by ministers as before He passes the nights altogether (eva) without sleep in rolling about on the edge of his couch And when out of politeness he gives suitable address or words to the ladies in [his] harem, then, blundering in their names, he remains perplexed or embarrassed (vīḍakṣa) with shame for a long time

5

साणुमती—पिअ मे । [प्रियं मे ।]

कञ्जुकी—अस्मान् प्रमवतो वैमनस्यादुत्तव प्रयासयात् ।

१ उमे—जुज्जइ । [युज्यते ।]

(नेपथ्ये ।) एदु एदु भव । [एतु एतु भवान् ।]

कञ्जुकी—(कर्णे दत्ता) अये, इत्त एवाभिवर्तते देव । स्वकर्माहुणीयताम् ।

२ उमे—तइ । [तथा ।] (निष्क्रान्ते ।)

(सत प्रविशति पश्चात्तापसदृशवयो राज्ञा विदूषक प्रतीहारी च)

कञ्जुकी—(राजानमवलोक्य) अहो, सर्वास्ववस्थासु रमणीयत्वमाकृति-
१ विशेषाणाम् । २ वसुतमुकोऽपि प्रियदर्शनो देव । तथा हि ।

प्रत्यादिष्टविशेषमण्डनविचित्रांमप्रकोष्ठापितं

विस्त्रुत काञ्चनमेकमेव यलय १ आसापरकाचर ।

Saṇmātī—Joy to me !

Chamberlain—Owing to this overpowering mental derangement, the festival has been prohibited

Both—It is proper

(Behind the curtain) Let your majesty move, move

Chamberlain—(Listening) Oh ! Even to this side his majesty turn Let your own duty be performed [by you]

Both—So [be it] [They too go out]

(Then enters the king in a dress suited to his repentance,
Vidusaka and the female door keeper)

Chamberlain—(Observing the king) Oh ! The loveliness of distinguished figures in all conditions ! Though thus longingly anxious, his majesty presents a pleasing appearance So indeed,

[His majesty] who has discarded forms of special decoration, who is wearing only a single gold bracelet placed around his left fore-arm, whose lower lip is turned pale from sighing, whose eyes have become exceedingly

चिन्ताजागरण'प्रताम्रनयनस्तेजोगुणादात्मनः

संस्कारोद्भिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते ॥ ६ ॥

सानुमती—(राजानं हृष्ट) ठाणे कबु पचादेवविनाशिदा वि हमस्स किदे सउन्दला किलम्मदि । [स्थाने खलु प्रत्यादंभवविमानिताप्यस्य कृते गकुन्तला ३ क्लाम्यति^१ ।]

राजा—(ध्यानमन्द परिक्रम्य)

प्रथमं सारङ्गाक्षया प्रियया प्रतिबोध्यमानमपि सुप्तम् ।

अनुशयदुःखायेदं हतहृदयं संप्रति विबुद्धम् ॥ ७ ॥

सानुमती—ण ईदिसाणि तवस्सिणीए भावहेआणि । [नग्धीदृशानि तप-
स्विन्या भागधेयानि ।]

३ विबुद्धम्—(अपवार्य) ललितो एसो मूओ वि सउन्दलावादिणा । ण भाणे
कई चिकिच्छिदव्वो भविस्सदि ति । [(अपवार्य) ललित एष भूयोऽपि
गकुन्तलाव्याधिन^१ । न जाने क्व चिकिस्सितव्वो भविष्यतीति ।]

६ कङ्कुकी—(उपगम्य) जयतु जयतु देवः । महागज, प्रत्यवेक्षिताः प्रमदव-

red from wakefulness [caused] by thinking [about his beloved], although emaciated, is not observed to be so, owing to the excellence of his own lustre, like a great gem ground to [give it] polish

6

Sanūmatī—Rightly, indeed, does Śakuntalā although disrespected by rejection, pine for this [king] !

King—(*Walking round slowly in meditation*)

This wretched heart, which previously slept, although it was being awakened by my fawn-eyed, beloved, has now become awake to [suffer] the torment of repentance

7

Sanūmatī—Indeed (*nanu*), such are the fortunes of the poor girl

Vidūṣaka—(*Aside*) Here he is even again seized by the Śakuntalā-maleady. I do not know how he is to be treated

Chamberlain—(*Approaching*) May your majesty be victorious, be victorious. Great king, the regions of the pleasure-

ममूय । यथाकाममध्यास्ता विनोदस्थानानि महाराजः ।

१ राजा—वेत्रवति, मद्रचनादमात्यमार्यपिशुनं ब्रूहि । चिरप्रबोधनात् सभावि-
२ मस्माभिरय धर्मासनमध्यासितुम् । यत् प्रत्यवेक्षितं श्रीकार्यमार्येण तत्
पत्रमारोप्य दीयतामीति ।

प्रतीहारी—अ देवो आणवेदि । [यदेव आज्ञापयति ।] निष्क्रान्ता)

११ राजा—यातायन, त्वमपि स्व नियोगमशूय्य कुरु ।

फञ्जुकी—यदाज्ञापयति देव (निष्क्रान्त)

विदूषक—किं भवदा जिम्मन्तिअ । अपद सिसिरावच्छेदभरमणीए

१५ इमस्सि पमदवणुहेसे अत्ताण रमदस्ससि । [कृतं भवता निर्मक्षिकम् । साप्रत
१ सिसिरावच्छेदरमणीयेऽस्मिन् प्रमदवनोद्देश आत्मानं रमयिष्यसि ।]

राजा—वयस्य, रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदप्यभिचारि

१८ पच । कुत ।

garden have been inspected - May your majesty occupy the sites of diversion at will

King—Vetravati, speak to honourable Pisana, the minister, at my word thus. Owing to having kept awake [at night] for long it was not possible for us to occupy the judgment-seat to-day. Whatever business of the citizens may have been looked into by your honour should be handed over, after having put it in a letter

Door-Keeper—As your majesty commands (Goes out)

King—Valayana, you also occupy your own office

Chamberlain—As your majesty commands. (Goes out)

Vidūṣaka—You have rendered the place free from every fly. Now you will recreate yourself in this region on the pleasure-grove, which is delightful on account of the cessation [here] of [both extreme] cold and [extreme] heat

King—Fried, what is said viz that (its) calamities rush in at holes i.e. vulnerable points—that [is] a saying which never fails. Why [do I say so] ?

मुनिपुत्राप्रणयस्मृतिरोघिना
मम च मुक्तमिदं तमसा मन ।
मनसिजेन सखे प्रहरिष्यता
धनुषि चूतशरश्च निवेशितः ॥ ८ ॥

विदूषकः—चिट्ठ दाव । इमिणा दण्डकट्ठेण कन्दप्पवाण णासइस्सामि । [तिष्ठ^१
तावत् । 'अनेन दण्डकाहेन कन्दर्पवाण^२ नाशयिष्यामि ।] (दण्डकाष्ठमुद्यम्य
१ चूताङ्गः पातयितुमिच्छति)

राजा—(सस्मितम्) भवतु । दृष्ट ब्रथावर्चसम् । सखे, क्रोपन्निष्ठ प्रियाया
किञ्चिदनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

६ विदूषक—ण आमण्णपरिचारिआ चतुरिआ भवता सदित्ठा । माहवीमण्डवे
इमं वेल भट्ठिवाहिस्स । तहिं मे चित्तफलभगद मङ्गललिहिद तत्तहोदीए
सलन्दलाए पठिकिटि आणेहि ति । [मन्दासन्नपरिचारिणा चतुरिका भवता

१ सदित्ठा । माधवीमण्डप इमा वेलामत्तिवाहयिष्ये । तत्र मे चित्रफलकगता स्वहस्त-
लिखिता रत्नभवत्या सकुन्तलाया प्रतिकृतिमानयेति ।]

No sooner was this my mind abandoned by the dark-
ness which obstructed the remembrance of [my] love
for the sage's daughter, than [O] friend! the shaft of
the mango [blossom] was fixed on [his] bow by the
mind-born [Kāma] who is about to strike

Vidūṣaka—Wait awhile [I] shall destroy the arrow of Kāma
by means of this wooden staff. (*Raising the wooden staff,*
desires to fell the mango sprout)

King—(*With a smile*) Let it be The Brāhmaṇa's lustre is
seen Friend, Where seated, shall [I] amuse my sight among the
creepers that slightly imitate my beloved ?

Vidūṣaka—Why, the personal attendant Caturikā has been
thus ordered by you I shall pass this time in the bower of the
Mādhavi creeper Bring there the portrait of her ladyship
Sakuntalā, which is on the painting board and is drawn by my
own hand

१ इदं विदूषणभाषणमवस्तन राजभाषण च न दृश्यते क-पुस्तके २ 'जाव
इति (यावदनेन)' ख. ३ 'वाहिं (व्याधि)' न-म.

राजा—ईदृश हृदयविनोदनस्थानम् । तत् तमेव मार्गमादेशय ।

१२ विदूषक—इदो इदो भव । [इत इतो भवान् ।]

(उभौ परिक्रामत । सानुमत्यनुगच्छति)

विदूषक—एगो मणिशिलापट्टकसनाहो माधवीमण्डवो उपहारमणिजडाए

१५ गिस्ससअ साअदंण विअ नो पडिच्छदि । ता पविअिअ गिणीदहु भव ।

[एष मणिशिलापट्टकसनायो माधवीमण्डप उपहारमणीयतया नि यथाय स्वागतेनेव नौ प्रतीच्छति । तत् प्रविश्य निषीदतु भवान् ।]

१८ (उभौ प्रवेश कृत्वोपरिष्टौ)

सानुमती—उदासस्सिदा देखिन्वस्स दाव मदीए पडिक्किदि । उदो से मत्तुणो

बहुमुह अणुगअ निवेदस्स । [यथाश्रिता इक्ष्यामि तावत् सस्या प्रति-

२१ कृतिम् । उतस्तस्यै सर्वभद्रमुपमत्तुगं निवेदयिष्यामि ।] (तथा कृत्वा स्थिता)

राजा—सखे, सर्वभिदानीं स्मरामि सकुन्तलाया प्रथमवृत्तान्तम् । कथित-

वानस्मि भवते च । स भवान् प्रत्यादेशवेलाया सखमीपगतो नासीत् ।

King—Such a place for diverting the heart ! Therefore, show the same way

Vidūṣaka—This way, this way [may] your majesty [proceed].

(Both walk round : Sānumatī goes after)

Vidūṣaka—Here the Madhavi bower, furnished with a slab of crystal stone, is no doubt greeting us with a welcome as though, owing to the loveliness of [its] offerings [in the form of the bunches of flowers] : Therefore, entering, let your majesty take a seat.

(Both effecting entrance, take seats)

Sānumatī—Resorting to the creeper, I shall just see my friend's portrait. Then I shall report to her [her] husband's manifold affection (Remains doing the same)

King—Friend, I now remember all the previous history of Sakuntalā. And I had told [it] to you. That self of yours was not present near me at the time of repudiation. Even

१ 'उपचार (उपचार)' म. 'दक्षिण (दक्षिण)' म.

२४ पूर्वमपि न त्वया कदाचित् सकीर्तितं तत्रभवत्या नाम । ^१कच्चिदहमिव विस्मृतवानसि त्वम् ।

विदूषक—अ विमुमराणि । किंतु सख कद्विअ अवमाणे उअ तुए परिहास-
२७ विअण्णे एसो ण भूदत्यो ति आवक्खिअद । मर वि मिप्पिण्डवुत्तिणा सह
एव्व गहीदं । अहवा भविद्व्वटा वस्तु वलवदी । [न विस्मरामि । किंतु सर्व
कथयित्वावसाने पुनस्तवया परिहासविनल्प एष न मृतार्य इत्यख्यातम् । मयापि
२० मुत्पिण्डवुत्तिना तथैव गृहीतम् । अथवा भवितव्यता एतत्तु वलवती ।]

सानुमती—एव्व पेद । [^२एष उ इदम् ।]

राजा—(ध्यात्वा) मखे, आवस्व माम् ।

३३ विदूषक—ओ, हि एह । अनुववणं वस्तु ईदिस तुह । कदा वि सप्पुरिसा
सोअपत्तण्णे ण होन्ति । ण पवत्त वि णिदग्ग निरिओ । [ओ, किमेतत् ।
अनुपपत्तं सत्त्वीहसं त्वपि । कदापि सत्सुखा ^३सोकरपात्रात्मानो न भवन्ति ।

३६ प्रवर्तेऽपि निष्कम्पा गिरयः ।]

राजा—वयस्य, निराकरणविह्वलाया प्रियाया ^४तामस्यामनुस्मृत्य वलपदश-
रणोऽस्मि । आ हि

before was never mentioned by you the name of her ladyship.
Was it that you [also] forgot like me?

Vidūṣaka—I do not forget. But after telling all, in the end again you said thus: This is a random talk in jest, not a real fact. By me also, whose intellect is like a lump of clay, [it] was underloaded as even so. Or, destiny, indeed, is powerful!

Sanūmati—So, this [is] indeed!

King—(*Meditating*) Friend! Save me

Vidūṣaka—Oh! What is this? Such [action] is really unbecoming in you. Never do good men allow themselves to be the receptacle of grief. Why! Even in a tempestuous wind the mountains remain quiverless.

King—Friend, recollecting that condition of [my] beloved, distressed at [my] rejection, I have become exceedingly helpless. For, she,

१ 'कच्चिद' न २ 'एव्व एद (एवमेतत्)' स ३ 'सोअवत्तवा (सोकवत्तव्याः)' न, (सोकवर्तव्याः) क, 'सोअवत्तवा (सोकप्रसव्या)' स. ४ 'समवत्थाम' व-न-म.

इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता

स्थिता तिष्ठेत्पुनर्वदति गुरुशिष्ये गुरुसमे ।

पुनर्दंष्ट्रिं धाम्प्यमसरकलुषामर्पितवती

मयि धूरे यत् तत् सविपमिव शल्य दहति माम् ॥ ९ ॥

सानुमती—अम्मे इदं चि सक्कज्जपरदा । इमस्स सदावेण अहं रमामि ।

[अहो इंदरी स्वर्ग्यपरदा । अस्य सतापेवाहं रमे]

१ विदूषक—ओ, अलि मे सज्जो । केण वि तत्तहोदी आभासचारिणा णीदे
ति । [ओ, अस्ति मे तर्कः । केनापि त्वयमव्यासचारिणा नीतेति ।]

राजा—क एतिदेवतामन्य परामर्दमुपहेत । मेनका किल सखपास्ते जन्म-

प्रतिष्ठेति भुतवानस्मि । तत्सहचारिणीमि सखी ते इतेवि मे हृदयामासादने ।

सानुमती—समोहो क्वनु विहायणीज्जो ण पडिबोहो । [समोद खलु विस्म-
यनीयो न प्रतिबोधः ।]

२ विदूषक—जइ एव अरिय क्वनु सभाभनो कालेण तत्तहोदीए । [यथेवमस्ति
खलु समागम कालेन तत्रभवत्ता ।]

Owing to her repudiation from here [i.e. from me],
moved to follow her own kinsmen, [but] stopped as her
father's pupil, who was her father's equal, was loudly
saying 'Stay', [and] again cast her eye bedimmed with
the flow of tears on me, who was cruel—it is [all] that
which burns me like an envenomed shaft

Sānumatī—Oh ! Such is the devotion to one's own interest,
I am delighted by his affliction

Vidūṣaka—Oh ! I have a guess that her ladyship was taken
away by some aerial being

King—Who else would dare to touch rudely her whose husband
is [her] deity ? I have heard that Meukā is really the place
of your friend's birth. My heart suspects that your friend was
carried away by her companions

Sānumatī—The infatuation, indeed, is to be wondered at, not
the awakening

Vidūṣaka—If so, there is, indeed, union with her ladyship
in time

३ राजा—कथमिव ।

विदूषक —ण क्व मातापितरा भक्तुविवोभदुखित्वं दुहिदरं देवित्वं पारेन्ति
[न खलु मातापितरौ भर्तृविवोभदुखिता दुहितरं ^१द्रुं पारयतः ।]

राजा—वयस्य,

स्वप्नो नु माया नु मतिभ्रमो नु

क्लिष्टं नु तावत्फलमेव पुण्यम् ।

असंनिवृत्त्यै तदतीतमेतैः

मनोरथा नाम तदप्रपाता ॥ १० ॥

विदूषक.—मा एव । ण अहलीभम एव निदर्शनं अवलम्भावी भचिन्त-
णिज्जो समाभमो होदि ति । [मैवम् । नन्वहलीयकमेव निदर्शनमत्र श्वाभाव्य-
३ चिन्तनीयः समागमो भवतीति ।]

राजा—(अहलीयक विलोक्य) अये, इदं तावदहलीयकस्यानभिनिवेशोचनीयम् ।

तव सुचरितमहलीय नूनं

प्रसन्नममेव विभाव्यसे फलेन ।

King—How possibly ?

Vidūṣaka—Not, indeed, are the father and the mother able to behold their daughter afflicted by separation from her husband.

King—Friend,

Was it a dream, or an illusion, or a delusion of the mind, or merit exhausted with only that much fruit ?

That has gone away, never to return These hopes are, indeed, falls from precipices. 10

Vidūṣaka—Not so Why the ring itself is an illustration that a union, which is necessarily to take place, happens unthought of

King—(Looking at the ring) Oh ! This in the mean-while is to be lamented, fallen as it is from a not easily obtainable place

Your good deed, [O] ring, is proved by the fruit to be, indeed, very small, like mine, since having obtained a

१ 'चिरं दक्खिदु (चिरं द्रष्टुम्)' म-क. २ 'एव' च ३ 'अवलम्भाविणो (अवश्यभाविन)' व-म ४ 'णिज्जसमागमो (अनीयसमागमो)' क,

अरुणनखमनोहरासु तस्या-

अयुतप्रसि लब्धपदं यदङ्गुलीषु ॥ ११ ॥

सानुमती—जइ अण्णाहत्थगद भवे सच एव्व सोअणिज्ज भवे । [यथ्य-
हस्तगतं भवेत् सत्यमेव शोचनीय भवेत् ।]

१ विदूषक—ओ इमं नाममुद्रा केण उग्घादेण तत्तहोदीए^१ हत्थाअमासं पाविदा ।
ओ, इयं नाममुद्रा केनोच्चातेन सधमयत्ता हत्ताअमासं प्रापिता ।]

सानुमती—मम वि कोदुहलेण आजाविदो एसो । [ममापि कोदुहलेना-
६ कारित एव ।

राजा—अयताम । स्वनगराय प्रदिष्य मा प्रिया सबाणमाह कियथिरेणार्य-
भुव प्रतिपत्तिं दास्यतीति ।

१ विदूषक—तदो तदो । [तत्तस्वत् ।]

राजा—पयादिमा मुद्रां तदङ्गुली निवेशयता मया प्रत्यभिहिता ।

एकैकमथ दिवसे दिवसे मदीयं

नामाक्षरं गणय भच्छसि^२ यावदन्तम् ।

position on her fingers, attractive with [their] red nails,
you have slipped down

11

Sānumatī—If it had gone to another's hand, quite surely it
would have been lamentable

Vidūṣaka—Oh! By what occasion was this signet-ring
placed into her ladyship's hand?

Sānumatī—He also has been impelled by my curiosity

King—Listen As I started for the capital, my beloved with
tears asked me this: After how long will my noble Lord give
me news?

Vidūṣaka—Then, [what] then?

King—Afterwards as I put this ring on her finger, I answered
her thus

Count one letter at a time of my name here day by
day As soon as you go to the end, the person, [O]

१ 'मतोगमासु' अ-ह २ 'केण उद्देसेण (केनोद्देसेन)' अ, 'केण
उवाएण (केनोपायेन)' अ ३ 'नाममुद्रां म' अ 'गच्छति' म-म.

तावत् प्रिये मद्यरोधगृहप्रवेशे
नेता जनस्तव समीपमुपैष्यतीति ॥ १२ ॥

तद्य दारुणात्मना मया मोहानालुप्तिम् ।

सानुमती—रमणीयो केवु बबही विदिषा विसवादिदो । [१रमणीयः
३ खल्ववधिर्विधिना विसवादिषः ।]

विदूषकः—कह धीवलकपिअरन जोहिअमल्लम्स उदलभन्तले आसि ।
[कथ धीवरकपितस्य रोहितमस्तस्योदराभ्यन्तर आसीत् ।]

१ राजा—शचीतीर्थ वन्दमानायाः सत्प्राप्ते इत्थाद् गङ्गास्रोतसि परिभ्रष्टम् ।

विदूषकः—जुज्जड । [युज्यते ।]

सानुमती—अगे एव सवत्सिणीए सउन्दलाए अधम्ममीरणो इमस्स
१ राक्षिणो परिणए सदेहो आसि । अहया ईदिसो अणुराओ अदिण्णाणं
अवेक्खदि । कहं विअ एद । [अत एव तपस्विन्याः शकुन्तलाया अयममी-
रोस्य राजर्षेः परिणये सदेह आसीत् । 'अववेहओऽनुरागोऽभिज्ञानमपेक्षते ।

१२ कथमिववत् ।]

beloved, who will lead you to the entrance of the apart-
ments of my harem, will arrive near you

19

And that through infatuation was not acted up to by me,
hard-hearted that I am

Sānumatī—A charming appointment, indeed, was by fate
made to fail.

Vidūṣaka—How was it [found] inside the belly of a Rohita-
fish cut up by the fisherman.

King—It slipped into the stream of the Ganges from the hand
of your friend, while she was doing obeisance to the Śaolīrtha.

Vidūṣaka—That's right

Sānumatī—Hence, indeed, arose the doubt of this six-year-
ing royal sage regarding the marriage with poor Śakuntalā. Or,
such affection requires a token of recognition! How possibly
[can] this [be]!

१ 'रमणीय (रमणीयं)' म. २ 'वेवही (व्यवधि)' म. ३ 'सम्पादिना
(संपादितः)' म. ४ 'अहया ण ईदिसो (अयवा नेदस)' म.

राजा—उपास्यसे तावदिदमहुलीयकम् ।

विदूषक—(आत्मगतम्) गद्दीदो जेण पन्था सम्मतआणं । [गृहीतोऽनेन
१५ पन्था उन्मत्तानाम् ।]

राजा—

कथं नु तं वन्दुरकोमलाङ्गुलिं
करं विहायासि निमग्नमग्मसि ।

अथ वा ।

अचेतनं नाम गुणं न लक्षये-
न्मयैव कस्माद्व्यधीरिता प्रिया ॥ १३ ॥

विदूषक—(आत्मगतम्) कह बुमुखाए खादिद्व्यो नि । ['कथं
बुमुक्षया खादित्व्योऽस्मि]

३ राजा—अकारणपरित्यज्य, अनुसयवत्तद्वदवस्थावदनुकम्पतामय जनः पुनः
दर्शनेन ।

(प्रविद्यापटीशेषेण चित्रफलकद्वस्ता)

King—I shall now rebuke this ring

Vidūṣaka—(To himself) He has now taken to the path of
madmen

King—

How possibly could you deeply merge into the water,
having left that hand of beautiful and delicate fingers ?
Or rather

An inanimate object, I admit (nāma), may not
observe excellence Why did I myself repudiate [my]
beloved ? 13

Vidūṣaka—(To himself) How am I to be devoured by
hunger ?

King—[O] causelessly-discardd [beloved], let this person
whose heart is heated by remorse, be just favoured with your
sight again .

(Entering with a toss of the curtain, with the picture-
board in hand)

१ 'गुणानपेक्षते' म. २ जेण नाख्योत्तिमं—पुस्तके ३ 'अहं नु बुमु...
विद्व्यति (अहं खलु बुमु...यित्व्य इति)' म. ४ 'परिन्त्यागातुसय' न-म.

६ चतुरिका—इत्थं चित्रपदा मष्टिणी । [इयं चित्रपता भट्टिनी ।] (विप्रफलकं दर्शयति)

विदूषकः—साहृ वयस्व । मधुरास्त्राणदशगिज्जो मवापुप्फवेत्तो । सखदि
९ विव मे विदूटी गिण्णुण्णवप्वेत्तेसु । [गायु वपस्व । 'मधुरास्त्राणवप्वेत्ते'नीपो
नावाहुरवेष । एतत्तवीध मे दट्टिनिच्छो'तप्रदेवेषु ।]

सासुमती—अम्हो एसा राएसिणो गित्तणदा । जाने ख्खी अग्वदो मे वडदि
१२ ति । [अहो एसा राजपेत्ति'पुण्णदा । जाने सखण्णतो मे वर्तत इति ।

राजा—

यत्तम भाषु न चित्रे स्थासु क्रियते तत्र तदन्वया ।

तथापि तस्या लावण्यं रस्यया किञ्चिदम्बितम् ॥ १४ ॥

सासुमती—नरिस एदं पच्छादावगदण्णे सिपेइस्स अणवलेवत्स ज ।

[सदासेनत् पश्चात्तापगुरो अहस्यानवलेपस्य च ।]

१ विदूषकः—ओ धाणि तिणि नत्तोहीनो दीसदि । सन्धामो भ दंसणी-
भाओ । कदमा इव तत्तरोटि सत्तददा । [ओः इदानीं तिष्ठस्वन्नगरस्यो
हर्यन्ते । सर्वाय दर्शनीया । कतमात्र द्रव्यभवती शकुन्तला ।]

Caturikā—Here [my] mistress in the picture, (Shows the picture board

Vidūṣaka—Excellent, [my] friend ! The representation of the [various] feelings [such as fear, anxiety etc] is beautiful on account of the exquisite delineation say aight as though, stumbles in the low and high regions.

Sānumatī—Oh ! This skill of the royal sage ! I understand that my friend is standing in front of me.

King—

Whatever may be not-good in the picture is [constant-ly] being made otherwise [i. e. improved] Yet her loveliness is to a small extent delineated [it followed, imitated] by the drawing. 14

Sānumatī—This is befitting an affection, [grown] intense through remorse, and absence of vanity

Vidūṣaka—Oh now, three ladies are seen [here]. And all are beautiful. Which is her ladyship Sakuntalā here ?

१ 'मधुरास्त्राण (मधुरास्त्राण)' म २ 'वन्तिवामित्तणदा (वन्तिवामित्तणदा)' म.

६.सानुमती—अणमिणो वसु ईदिसस्य स्वस्य 'मोहदिदृशी' अम जगो ।

[अनमित्र खलीहसस्य रूपस्य मोघदृष्टिरयं जनः ।]

राजा—तु तावत् कतमा तर्कयसि ।

६.विदूषका—(निर्वर्णं) तवेमि जा एसा सिदिलकेसबन्धपुण्ड्रकुसुमेण केमन्तेण उन्मिण्णस्सेअबिन्दुणा वअणेण विसेवसे ओठरिभाहि बादाहि अवसेअविणिद्धतरुणपत्रस्य चूमपाअवस्स पासे इसिपरिससन्ता विअ आ-

१२.लिहिदा सा सउन्दरा । इदगओ सहीओ सि । [(निर्वर्णं) तर्कयामि येषां शिथिलेशबन्धनोद्भूतकुसुमेन केशान्तेनोद्भिजस्वेदविन्दुना वदनेन विधेयतो ज्वलताभ्यां^१ बाहुभ्यामवसेवसिग्वतरुणपत्रस्य चूतपादपस्य पार्श्वे ईदपपरिभ्रान्ते-

१५.कालिखिता सा शकुन्तला । इतरे सत्पाविति ।]

राजा—निपुणो भवान् । अस्त्यत्र मे भावविन्दुः ।

स्विभ्राहुलिविनिवेशो रेखाग्रान्तेषु दृश्यते मलिनः ।

अथ च कपोलपतितं दृश्यमिदं 'वर्णिकोच्छ्वासात्' ॥ १५ ॥

चतुरिके, अर्धलिखितमेतद् विनोदस्यानम् । गच्छ । वतिरा सावदानम् ।

Sānumatī—Ignorant, misled, of such beauty, this person [viz. Vidusaka] has his sight in vain

King—Whom do you for one (*ēvat*)¹ guess [to be Śakuntalā]?

Vidūṣaka—I guess that she who is here painted, as though a little fatigued, by the side of the mango tree, whose fresh foliage is glistening through the sprinkling [of water], with a mass of hair from which flowers have dropped down owing to the loose red braid, with a face on which drops of perspiration have broken out and especially with arms much drooping—she is Śakuntalā. The others are friends

King—Clever you are. Here is a sign of my passion

The skilled impression of my perspiring finger is observed on the edges of the picture, and here my tear, that dropped on her cheek, is noticeable owing to the puff of the paint.

Śakuntalā, [only] half drawn [is] this source of diversion. Go. Just bring the brush.

१ 'मोहदिदृशी (मोहदृष्टि)' न २ 'ओठरिदाहि (अवस्रताभ्यां)' म
३ 'वर्णिको' न-म।

चतुरिका—अञ्ज माढव्य, अवलम्ब चित्रफलक जाव 'आभच्छामि । [आर्य
३ माढव्य, अवलम्बस्व चित्रफलक यावदागच्छामि ।]

राजा—अहमेवतदवलम्बे । (यदोक्त करोति) (निष्क्रान्ता चेटी)

राजा—अहं हि

साक्षात् प्रियामुपगतामपहाय पूर्व

चित्रार्पितां पुनरिमां बद्धु मन्थमानः ।

स्रोतोवह्नां पयि निकामजलामसीत्य

जात. सखे प्रणयवान् मृगतृष्णिकायाम् ॥ १६ ॥

विदूषक—(आत्मगतम्) एसो अतमव यदि अदिदमिज निभर्तिहिर्वा
सकन्तो । (प्रकाशम्) ओ, अवर किं एत्थ लिहिद्वव । (आत्मगतम्)
३ एपोऽञ्जमवामदीमविकम्प मृगतृष्णिका सक्कान्त. । (प्रकाशम्) ओ, अपर
किमव 'लेखितव्यम् ।]

सानुमती—जो जो 'पदेसो 'सहीए मे अहिस्वो त त आलिहिद्वकामो भवे ।

६ [योः य' प्रदेश सख्या मेऽसिंहस्वस्त तमालेखितुकामो भवेव ।]

Caturikā—Venerable Mādhavya, hold the picture-board 'till
I come [back]

King—I shall myself hold it (*Does as said*)

(*The maid goes out*)

King—Indeed I,

Having previously abandoned my beloved who had
arrived in person [and] again thinking highly of her who
is [now] committed to picture, have become, [O] friend !
possessed of a longing for the mirage, after having passed
on my road a river of plentiful water. 16

Vidūṣaka—(*To himself*) Here his majesty, having crossed a
river, has [really] gone to a mirage (*Aloud*) Oh, what else is
to be drawn here

Sānumatī—Whichever region is liked by my friend, that he
may be desirous of drawing

१ 'मुहुर्दिमा' ख-क. २ आत्मगतत्वेन पठ्यमानमित् वाक्यं न दृश्यते क-
पुस्तके. ३ 'लिहिद्वव' (तृष्णिकाया) -म, ' (तृष्णया)' -व. ४ 'लिहिद्वव
(लिखितव्यम्)' व-न-म-क. ५ 'अहिस्वो (अभिरुचिः)' म.

राजा—श्रूयताम् ।

कार्या सैकतलीनहंसमिश्रुना स्नोतोवहा मालिनी
पादास्तामभितो निशण्णहरिणा गौरीगुरो' पावना ।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यव
शृङ्गे कृष्णमृगस्य यामनयनं कण्डूयमानां मृगीम् ॥ १७ ॥

विदूषक—(आत्मगतम्) जह जह देवयामि पूरिदण्व जेण वित्तफलक
लम्बकुशाण तासणा कदम्बेहि । [(आत्मगतम्) यथाह पश्यामि पूरि-
३ ध्यमनेन चित्रफलक लम्बकुर्वाणा नापसुना कदम्बे ।]

राजा—वयस्य, अन्यथा । शकुन्तलाया प्रमाधनमभिप्रेतमय विस्मृतमस्मामि ।

विदूषक—किं विभ । [किमिष ।]

सानुमती—वणवासस्य सोढमारस्य विणजस्य अ ज सरिष भविस्सदि ।
[वनवासस्य सौकुमार्यस्य विनयस्य च यत् सहस्र भविष्यति ।]

King—Hear

The river Malini is to be drawn with pairs of swans resting on [its] sandy banks, [and] on both sides of it [are to be painted] the sacred adjoining hills of the Himalaya [lit the father of Gauri] with deer reclining on them, and under a tree, possessing bark-garments unsuspended from its branches I desire to represent [lit to create] a doe rubbing [her] left eye on the horn of a black antelope 17

Vidūṣaka—(To himself) As [far as] I see, he should fill the picture-board with multitudes of long-bearded hermits

King—Friend, and another thing A decoration of Śakuntalā which was intended [to be drawn] here, was forgotten by us

Vidūṣaka—What possibly ?

Sānumatī—[some thing] that will be appropriate to her forest-residence, tenderness and modesty.

राजा—

कृतं न कर्णापितघन्वनं स्तब्धे
शिरीषमागण्डविलम्बितेक्ष्मम् ।
न वा शरच्चन्द्रमरीचिकोमलं
मृणालसूत्रं रचितं स्तनान्तरे ॥ १८ ॥

विदूषकः—भो, किं शु तत्तद्वोदी रत्नपद्ममोहिना अगमहत्येण मुह आवा-
रिज चङ्चलद्वया विश्र टिडा । (सावधान निरूप्य) आ, एतो दासीएपुत्तो
३ कुसुमासपाडण्यो तत्तद्वोदीए वमण अहिल्लद्वि मदुवरो । [भोः, किं तु
तत्रभवती रत्नपद्ममोभिनाग्रहन्तेन मुखमाचार्यं चकितचकितेष स्थिता । (सावधानं
निहतम् ।) आ, एष दास्या पुत्र 'कुसुमरसपाडचरस्तत्रभवत्या वदनमभिलङ्घने
६ मधुकरः ।]

राजा—ननु वार्यतामेप धृष्टः ।

विदूषक—सर्वं एव अविणीतानं चाचिवा इमस्म वारणे पङ्क्तिस्सदि
९ [भवानेवाविनीनाना कामितास्य वारणे प्रभविष्यति ।]

King—

A Śirīṣa flower, friend ! with [its] stalk placed on [her]
ear [and its] filaments hanging down to the cheeks, has
not been drawn. Nor has a necklace of lotus-fibres,
delicate like the rays of the autumnal moon, been formed
in the interval of [her] breaths

18

Vidūṣaka—Oh ! Why is it that her ladyship stands, as though
very much frightened, having covered her face with the palm
of [her] hand, which shines like a red leaf ? (Having observed
closely) Ah ! Here the whore-son, the bee, the robber of the
honey of flowers, is rushing at her ladyship's face.

King—Why, let this impudent fellow be warded off

Vidūṣaka—You alone, the character of the undisciplined, will
be able to drive him off

१ 'रत्नकुवलयपद्ममोहिना (रत्नकुवलयपद्ममोहिना)' न-क, २ 'ओवारिज
(अपवार्य)' न, 'आवरिज (आवृत्य)' म. ३ 'द्वया' इत्यधिकमत्र व-न-क-
पुस्तकेषु. ४ 'कुसुमानव (कुसुमानव)' म.

राजा—युज्यते । अयि मो कुसुमलताप्रियातिये, निमत्र परिपतनये
दमनुभवसि ।

एषा कुसुमनिपण्णा तृपितापि सती भवन्तमनुरक्ता ।

प्रतिपालयति मधुफरी न खलु मधु विना स्त्रया पिबति ॥१९॥

सानुमती—अज्ज अभिजाद ववु एवो वारिदो । [अद्याभिजात खल्वेव
वारिदो ।]

विदूषक —पटिषिद्धा वि वामा एना जादी । [प्रतिषिद्धावि^१ वामेवा ज्ञाति ।]

राजा—एव मो, न मे शासने तिष्ठसि । श्रूयता तर्हि सप्रति ।

अक्लिष्टयालनरूपल्लोलोमनीय

पतिं मया सद्यमेव रत्नोत्सवेषु ।

विम्याधरं स्पृशसि चेद्गमर प्रियाया-

स्यां कारयामि कमलोदरयन्धनस्यम् ॥२०॥

विदूषक —एव तिपेखणदण्डस्ये किं न माइस्वदि । (प्रहस्य । आत्मगतम्)

एवो दाव उम्मसो । अहं पि एदस्स च्छेण ईदिसवणो विअ सजुत्तो ।

King—All right O you, the favourite guest of creepers-in-
flowers ! Why do you undergo the trouble of wandering round
(*pari*) here ?

Here the female bee, attached to you and seated on a
flower, is waiting [for you], though she is thirsty Indeed,
she does not drink the honey without you 19

Sānumatī—To day, indeed, he has been courteously warded off.

Vidūṣaka— Though prohibited, this class [of animals remains]
perverse.

King— Thus, oh, you do not conform to my command ! Hear
then now

If, (O) bee ! you touch the Bimba like lower lip of my
be'oved, which is attractive like, the uninjured young
leaf of a tree [and] which was drunk only tenderly by
me in festivals of love, I shall have you put in the prison
of the hollow of a lotus 20

Vidūṣaka— Will he not fear one whose punishment is thus
severe ? (Laughing To himself) As for him, he has gone

३ (प्रकाशम्) भो, चित्तं क्लृप्तं गृह । [एवं तीक्ष्णदण्डस्य किं न भेष्यति ।
(प्रहस्य । आत्मगतम्) एष तावदुन्मत्त । अहमप्येतस्य सद्नेनेदृशवर्णः इव^१
सकृत्तः । (प्रकाशम्) भो, चित्रं खल्वेतत् ।]

६ राजा—कः चित्रम्^२ ।

सानुमती—अहं पि दारिणि अवगदत्या, किं उष जहलिहिदाणुमावी एषो ।
[अहमपीदानीमवगतावी, किं पुनर्यथात्रिगितानुमाव्येषः ।]

९ राजा—वयस्य, किमिदमनुष्ठितं पौरोमात्यम् ।

दर्शनसुखमनुभवत् साक्षादिव मन्मथेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥ २१ ॥

(वाचं विहरति)

सानुमती—पुष्पावरविरोही अपुष्पो एषो विरहमग्नो । (पूर्वापरविरोध्यपूर्वं
एव^३ विरहमार्गं ।]

१ राजा—वयस्य, कथमेवमविधान्तदुःखमनुभवामि ।

mad I too have become as though of similar colour through
association with him (Alone) Oh, it is only a picture

King—How picture !

Sanūmatī—I too have now realised the fact What of him
who is experiencing what he has painted ?

King—Friend, what middlemomeness has this been perpetrated
[by you] ?

While, with my heart wholly absorbed in her, I was
experiencing the pleasure of [her] sight, as though she
were present before my eyes you have, by reviving [my]
recollection, again transformed my beloved into a picture 21

(Sheds tears)

Sanūmatī—Unprecedented is this course of separation inas-
much as it involves a contradiction between what has preceded
and what follows [i. e. the King's previous and subsequent
conduct]

King—Friend, how I thus experience ceaseless pain !

१ ' ईदृशवर्णो (ईदृशवर्चन.) ' च २ नास्तीदं च-पुस्तके ३ ' एतत् ' म.

४ ' अवगदत्या (अवगतावी) च-म. ५ ' विहाण (विधान) ' म. ६ ' अविश्राम ' म.

प्रजागरात् खिलीभूतस्तस्या स्वप्ने समागम ।
यास्पस्तु न ददात्येनां द्रष्टुं चित्रगणामपि ॥ २२ ॥

सानुमती—सब्वहा पमजिजद हए पचादेमुदुख मउन्दलाए ।

[सर्वया प्रमाजित त्वया प्रयादेशदुःख शकुन्तलाया ।]

(प्रविश्य ।) चतुरिका—जेदु जेदु भट्टा । वट्टिकाकरण्डम गेहिअ इदो
१ मुह पत्थिद सि । [जयतु जयतु भट्टा । वट्टिकाकरण्डक पृहीत्येतोमुख
प्रस्थितास्मि ।]

राजा—किं य ।

१ चतुरिका—सो मे इत्यादो अन्तरा सरलीअनुदिआए देवी० वसुमदीए अह
एव्व अजजत्तस्स उवणइस्स ति सबलमार गहिदो । [न मे इस्तादन्तरा
१ तरलिकाद्वितीयया देव्या वसुमत्याहमेवार्थपुत्रस्फोरनेपासीति सबलात्कार
१ पृहीति ।]

विदूषक—दिदिआ तुम मुहा । [दिष्ट्या त्व मुक्ता ।]

चतुरिका—जाअ देवीए विटवलग्ग उत्तरीअ तरलीआ मोचेदि ताव मए
१२ गिण्वहिदो अत्ता । यावेव्या विटपल्लममुत्तरीय तरलिका मोचयति तावन्मया
निर्वाहित आत्मा ।]

Through wakefulness union with her is barred in a
dream Tears on the other hand do not allow [me] to
behold her even when represented in a picture

22

Sānumatī—You have completely wiped off Sakunta's sorrow
for repudiation

(Entering) Caturikā—May master be victorious, be victorious.
Having taken the box of brushes I had started in this direction—

King—What then ?

Caturikā—That was on the way forcibly seized from my hand
by Queen Vasumatī, who was accompanied by Taraṅkā, saying,
' I shall myself take [it] to my noble Lord '

Vidūṣaka—Fortunately you were let off

Caturikā—While Taraṅkā was disengaging the queen's upper
garment, which had stuck to the branch [of a tree], I took
myself away

राजा—वयस्य, उपस्थिता देवी बहुमानपरिविता च । भवानिमा प्रतिकृतिं
१५ रक्षतु ।

विदूषकः—अन्तर्गमि भणान्ति । (चित्रफलकमादायोत्थाय च) जइ भव
अन्तर्गमकालकूटादो मुञ्जीअदि तदो म मंढप्यडिच्छन्दे पासदे सहावेहि ।

१८ (द्रुतपदं निष्क्रान्तः) [आत्मानमिति मणः । (चित्रफलकमादायोत्थाय च)
(द्रुतपदं निष्क्रान्तः)]

२१ सानुमती—अण्णवकन्तहिअओ वि पढमवभावण अवेक्खदि सिडिलभोहदो
दाणि एसो । [अन्यमज्जान्तहृदयोऽपि प्रथममभावनामपेक्षते 'मिथिलसौहृदः'
इदानीमेवः ।]

२४ (प्रविश्य पत्रहस्ता) प्रतीहारी—जेइ जेइ देवो । [जयतु जयतु देव ।]

राजा—वेत्तवति, न खल्वन्तग दृष्टा त्वया देवी ।

प्रतीहारी—अह इ । पत्तहस्य मं वेक्खिअ पडिणिउत्ता । [अथ किम् ।

२७ पत्रहस्ता मा प्रेक्ष्य प्रतिनिवृत्ता ।]

King—Friend, the queen is a. hand and she is proud of [my] great esteem [of her] Do you [therefore] save this picture.

Vidūṣaka—Say ' { Save } yourself ' (Taking up the picture board and rising) If your majesty ■ let off from the deadly poison of the harem, then call me in the Meghapratichanda palace (Goes out with hasty steps)

Sānumatī—This [king], whose affection has now become less ardent, shows regard to his first love, though his heart is transferred to another

(Entering with ■ letter in hand) **Portress**—may your majesty be victorious, be victorious.

King—Vertravati did you really not see the queen midway i. e. on your way ?

Portress—What then ? [But] seeing me with ■ letter in hand, she returned

१ '०उरकूटवागुरादो (०पूरकूटवागुरात)' इत्यपि पाठः । '०उरकूटवागुरादो (०पुरकलहात्)' म. २ 'सहावेहि (जब्दापय)' न-म; '(जब्दापय)' व. ३ 'ठिरसोहदो (स्थिरसौहृदः)' म. ४ 'मोहदो (सौहृदः)' न.

राजा—कार्यज्ञा कार्योपगेष मे परिहरति ।

प्रतीहारी—देव, अमचो विष्णवेदि । अत्यजादस्स गणनावहुलदाए एक

१० एव पोरकज्ज अवेस्सिन्द । ॥ देवो पत्राहं पचत्तसीस्सदु त्ति । [देव,
अमात्यो विज्ञापयति । अर्थज्ञानस्य गणनावहुलनैकमेव पौत्रकार्यमवेक्षितम् ।
तदेव पत्राहं प्रत्यक्षीकरोत्विति ।]

११ राजा—इत्त पत्रिक्का दशंय । (प्रतीहायुपनयति)

राजा—(अनुवाच्य) कथम् । समुद्र-यवहारी सार्यवाहो धनमित्रो नाम
नौदसने विपन्न । अनपत्यञ्च किञ्च 'तपस्वी' । राजगामी तस्यार्थसचय इत्ये-

१२ तदमात्येन लिखितम् । (सविशदम्) कष्टं खल्वनस्यता । वेत्तवति, वन्धन-
त्वाद्वहुपत्नीकेन सप्तभवता भवितव्यम् । विनायैता यदि काचिदापन्नसत्त्वा
तस्य भार्यासु स्यात् ।

१३ प्रतीहारी—देव, दाणि एव्व माग्गेदमस्स सेट्ठिणो दुहिआ णिब्बुत्तपुसवणा-

King—Knowing [the importance of my] duty she avoids
[causing] interruption to [my] work

Portress—Your majesty, the minister thus reports . By reason
of the length of the calculation of a collection of treasures [i . e .
revenue received from various quarters] only one case of the
citizens has been investigated . May your majesty see it [as]
put on paper ,

King—Show the letter here (The door keeper brings it near)

King—(Having read) How ! A leading merchant, named
Dhanamitra, carrying on business by sea, died in a ship disaster
And childless, they say, is the poor man . His store of wealth
goes to the king—this is what has been written by the minister
(Sorraufully) Childlessness is misery, indeed . Veitavati ! On
account of his being possessed of vast wealth, his honour [viz
the merchant] must have had many wives . Let it be inquired
if some one among his wives is quick with child

Portress—Your majesty, it is reported that his wife,

आआ से सुणीअदि । [देव, इवानीमेव सावेत्तकस्य ग्रेष्ठिनो दुर्हितां निर्वृत्तपुस-
वना जायास्य भूयते ।]]

४२ राजा—ननु गर्भे पित्र्य रिग्रमर्हति । गच्छ । एवममात्यं वृद्धि ।

प्रतीहारी—अ देवो आणवेदि । [यदेव आज्ञापयति ।] (प्रसिद्धता)

राजा—एहि तावत् ।

४५ प्रतीहारी—इअत्ति । [इयमस्मि]

राजा—किमनेन मनतिरस्मि नास्तीति ।

येन येन वियुज्यन्ते प्रजा स्विग्धेन वन्धुना ।

स म पापादत्ते तापां दुष्यन्त इति धुप्रताम् ॥ २३ ॥

प्रतीहारी—एणं णाम पोसइदण्व । (निष्क्रम्य । पुनः प्रविश्य) काले एवदुर्द्ध
विण अहिणन्दिद देवस्स चासणाम् । [एव कामं पोषयितव्यम् । (निष्क्रम्य
३ पुनः प्रविश्य) काले प्रवृष्टमिवाभिनन्दित देवस्स जासवम् ।]

राजा—(दीर्घमुष्ण च निश्वास्य) एव भो संततिच्छेदनिरवलम्बाना कुलाना

the daughter of a merchant of Saketa, has had her Purnavarna ceremony performed only recently

King—Surely, the son deserves paternal property. Go say so to the minister

Portress—As your majesty commands (*She starts*)

King—Just come

Portress—Here I am

King—What matters it [if] one has [or] has not progeny?

From whatever loving kinsman the subjects are separated, Dasyants will be [in the place of] that [kinsman]
th them, sin excepted,—let this be proclaimed 23

Portress—Thus, rarely, should be proclaimed (*Going out and entering again*) Your majesty's proclamation [his command] has been greeted by the people like a timely shower

King—(*Heaving a deep and hot sigh*) Thus, oh, the riches of families, that have become supportless owing to the failure of progeny, wait upon another on the death of the root or prop-

मूलपुद्गलसत्ताने सपद परगुपतिहन्ने । ममाप्यन्ने पुद्गलशत्रिवा एव वृत्तान्त ।

१ प्रतीहारी—परिहृदं अगहत्सु [प्रतिहृतमगहत्सु ।]

राजा—घिट मामुपस्थितयेयोऽवमानिनम् ।

सानुमती—अवसज नहि एव हिमए करिअ निन्दितो जेण अगा ।

१ अवसज सर्लमेव हृदये कृत्वा निन्दितोऽनेनारमा ।]

राजा—

संरोपितेऽप्यात्मनि धर्मपत्नी

त्यक्ता मया नाम कुलप्रतिष्ठा ।

कदिरप्यमाणा महते कलत्र

यसुंधरा काळ इवोद्वेगो ॥ २४ ॥

सानुमती—अपरिच्छिन्ना दाणि दे सवदी मयिस्सदि । [अपरिच्छिन्नेक्ष्णी
ते सत्वविर्मविभ्यति ।]

३ चतुरिका—(कणविक्रम) नए, इमिण सयवाहवुत्तन्तेण विज्जुप्पेओ
मय । ए अस्ससिद्धं मेहपत्तिच्छावो जज्ज माहन्व गेहिअ आभन्हेहि ।

man At my demise too such is the fate of the splendour of
Purn's line

Portress—Let evil be averted

King—Fie on me that disregarded the bliss that had arrived

Sānumatī—Undoubtedly having none but my friend in mind,
he censured himself

King—

Although myself was impleaded [in her], verily by
me was cast off my lawful wife, the support of my family,
who, like the earth with the seed sown at the proper
time, was to conduce to a mighty fruit

24

Sānumatī—Uninterrupted will now be the continuance [of
your line]

Caturikā—Oh ! The lord has his grief doubled by this account
of the merchant In order to console him, fetch the venerable
Mādhava from the M ghapra'schaada palace and come [back].

[(जनान्तिकम्) अयि, अनेन सार्थवाहवृत्तान्तेन 'द्विगुणोद्देशो भर्ता । एनमा श्रावयितुं मेघप्रतिच्छदादार्यं माहव्यं गृहीत्वगच्छ' ।]

प्रतीहारी—सुदृढ भणसि । [सुष्टु भणसि ।] (निष्क्रान्ताः)

राजा—अहो दुष्पन्तस्य संशयमाह्लाः पिण्डभाजः । कुत ।

अस्मात् परं वत यथाश्रुति संभृतानि

को न कुले निवपनानि नियच्छतीति ।

नूनं प्रसूतिविकलेन मया प्रसिक्तं

धौताश्रुशेषमुदकं पितरः पिबन्ति ॥ २५ ॥

(मोहमुपगतः)

चतुरिका—(ससन्नममवलम्ब्य) समस्तमदु भद्र । [समाश्रयितुं भर्ता ।]

१ सानुमती—इहो इहो । सति वलु दीपे वदवान्दोशेण एषो अन्धभारदोश अणुहोदि । अह दाणि एव निव्वुदं करोमि । अहवा सुद मए सजन्दलं

समस्वासअन्तीए महेन्दजणणीए सुहृदो जण्णभाओस्तुआ देवा एव तह

६ अणुविदिठस्सन्ति जह अहरेण धम्मपदिणि भद्र अहिणन्दिस्सदि ति । ता

जुत्त एद कालं पडिपालिटुं । जाव इमिणा वुत्तन्तेण पिअसहिं समस्वासेमि ।

(उद्गान्तेन निष्क्रान्ता) [हा धिक् ॥ यिक् । सति खलु दीपे व्यववान-

९ दीपेणैवोऽन्धकारदोषमनुभवति । अहमीदानीमेव निर्वृतं करोमि । अपवा श्रुत

Portress—You say well (Goes out)

King—Oh ! The ancestors of Dasyanta have mounted upon a doubt, Why ?

Who, after this [Dasyanta] in our family, alas ! will offer [us] the libations prepared according to the scriptural precept ?—thus thinking, surely, my fore-fathers drink what remains of the water after washing their tears—[tea water] which is poured out [to them] by me, who am destitute of progeny

25

(Farnst away)

Caturikā—(Hastily supporting him) Let Master take comfort.

Sānumatī—Oh, alas ! oh, alas ! Though the lamp is really there, he is experiencing the evil of darkness owing to the fault of the screen I can even now make him happy Or rather,

१ 'विउणुवेओ (विगुणोद्देशो) व; 'दिवणिआणुमओ (द्विगुणितानुमयो)'
म. २ 'आअच्छामि (आगच्छामि)' म. ३ 'निष्क्रान्ता चतुरिका' म. ४
'करिष्यतीति' म. ५ 'अवलोक्य' व-न.

मया शकुन्तला समाश्रयन्त्या महेन्द्रजनन्या मुखाद् यज्ञमगोत्सुका देवा एव
 तथातुहास्यन्ति यथाचिरेण धर्मपत्नीं भर्तामिनन्दिष्यतीति । तद् युतमेव काल
 १३ प्रतिपालयितुम् । यावदेन वृत्तान्तेन प्रियसखीं समाश्रययामि । (उद्गान्तेन
 निष्क्रान्ता)

(नेपथ्ये ।) अत्रज्ञाना अत्रज्ञानम् । [अत्रज्ञानम् अत्रज्ञानम् ।]

१५ राजा—(प्रत्यागतः । कर्णं दत्त्वा) अये, माद्व्यस्येवार्तस्वर । कः कोऽयं भो ।
 (प्रविश्य) प्रताहारी—(सन्नम्य) परितापद् देवो संस्रमगदं वभस्सम् ।
 [परित्रायतां देवः सद्यगर्तं वयस्यम् ।]

१८ राजा—केनातमघोः प्राणमहः ।

प्रताहारी—अदिदृष्ट्वेण केन वि वत्तेण भविकमिअ मेहपडिच्छन्दस्स
 पासादस्स अमामूमि आरोविसे । [अदृष्ट्वेण केनापि सत्वेनातिक्रम्य मेघप्र-
 २१ तिच्छन्दस्य प्रासादस्याममूमिमारोपितः ।]

I have heard from the mouth of Mahendra's mother as she was
 consoling Sakuntala that the gods themselves, longing for their
 share at sacrifices, will so arrange that the husband will in a
 short time hail his duly-wedded wife. It is therefore proper to
 bide this [i. e. that much] time. In the meanwhile I console
 my dear friend with this news (*Goes out with a jump in the sky*)

(Behind the curtain) A crime against a Brāhmana! A
 crime against a Brāhmana

King—(Coming to his senses and listening) Oh! The cry of the
 distressed is like that of Mādhavya. Who is here, ho! who?

(Entering) Door-keeper—(With confusion) Let your majesty,
 protect your friend, who is in danger

King—By whom is the poor fellow humbled?

Portress—By some spirit of invisible form, having over-
 powered him, he has been mounted on the upper most floor of
 the Meghaspatichanda palace.

१ 'ता ण (तत्र)' न २ 'उन्त (हन्त)' म. ३ वत्तिवारत्तन्तेण (वत्तिक-
 वृत्तान्तेन) म ४ 'भार्तेकण्यो' म.

राजा—(उत्थाय) मा तावत् । ममापि सत्त्वैरभिभूयन्ते गृहाः । अथवा ।

अहन्यहन्यात्मन एव ताव-

ज्ज्ञातुं प्रमादस्खलितं न शक्यम् ।

प्रजासु कः केन पथा प्रयाती-

त्यशेषतो वेदितुमस्ति शक्तिः ॥ २६ ॥

(नेपथ्ये ।) भो बभ्रस्व, अविहा अविहा । [भो बभ्रस्व, अविहा अविहा ।]

राजा—(गतिभेदेन परिक्रामन्) सखे, न मेतव्य न मेतव्यम् ।

३ (नेपथ्ये ।) (पुनस्तदेव पठित्वा) कह ण भाइस्स । एस म को वि पञ्चवणद्-
सिरोहर इवहु विअ तिण्णमद्दं करेदि । [कय न भेष्यामि । एष मा कोऽपि
प्रत्यवनतशिरोधरमिक्षुमिव विभङ्ग करोति ।]

५ राजा—(सदृष्टिषेपम्) धनुस्तावत् ।

(प्रविश्य शार्ङ्गहस्ता ।)

यवनी—भद्र, एदं हत्यायावसहिदं सरावणम् । [भर्त, एतद्वस्तावापसहित
५ शरामवम् ।] (राजा सशर धनुरादत्त)

King—(*Rising up*) Not certainly ! Even my house is infested by evil spirits. Or rather,

It is not possible to know in the first place one's own slips through carelessness day after day Is there [then] the power to ascertain fully as to which of my subjects goes by which path ?

26

(*Behind the curtain*) O friend ! Alas ! Alas !

King—(*Walking round with an altered gait*) Friend ! Fear not, fear not.

(*Behind the curtain*) (*Saying the same again*) How shall I not fear ? Here some one is breaking me into three, like a sugar-cane, with my neck bent backwards.

King—(*Casting a glance*) Just [my bow

(*Entering bow in hand*) **Yavna!**—Master ! Here is your bow along with the hand-guard.

(*The king takes the bow with arrows*)

१ 'पञ्चावणद (पञ्चादवनत)' च-म. २ 'तिण्णमद्द (तीक्ष्णमद्द)' च; 'तिक्खण-
मद्द (तीक्ष्णमद्द)' म, 'तिक्खमद्द (तीक्ष्णमद्द)' क. ३ 'ससर (सशर)' इत्यधिकं
म-पुस्तके.

(गीष्ये १)

एष त्वामभिनवकण्ठशोणितार्थी
 शार्दूल पशुमिव हन्मि चेष्टमानम् ।
 आर्तानां मयमपनेतुमात्तघन्या
 दुष्यन्तस्तव शरणं भवत्विदानीम् ॥ २७ ॥

राजा—(सरोषम्) क्व मावेवोद्दिशति । तिष्ठ कुणपाशनं, त्वमिदानीं न
 भविष्यसि । (शर्मसारोष्य) वेत्नवति, शोषणमार्गमादेशय ।

समन्ताद्वारी—इदो इदो देवो । [इव इवो देव ।]

(सर्वं सत्वरपुपुष्वर्पन्ति)

राजा—(समन्ताद्विलोक्य) शुन्यं सत्त्वितम् ।

१ (नेपथ्ये ।) अविहा अविहा । अहं अत्तमवन्तं पेयतामि । तुमं मं न
 पेययसि । विहाक्यगहिदो मूमओ विभ निराशो हि जीविदे सवुरो ।
 [अविहा अविहा । अहमममवन्तं पेयतामि । त्वं मां न पश्यसि । विहाक्यगहिदो
 १ मूरु इव निराशोऽस्मि जीविते संवृत्त ।]

राजा—भोस्तिरस्त्वरिणीमर्षित, मदीयं शस्त्रं त्वां दक्षयति । एष तमिषुं घटये

(Behind the curtain)

Here, thirsting for fresh blood from the throat, I kill
 you struggling, like a tiger a beast Let Dasyanta, who
 has taken up his bow to remove the fear of this distressed,
 be your protector now

King—(With rage) How ! He alludes to even me Stay, eater
 of corpses ! You will not be now. (Stringing the bow) Vetras-
 ras, show the way to the stair-case

Door-Keeper—This way, this way, [may] your majesty [move]
 (All approach hastily)

King —(Looking around) This is, indeed, vacant

(Behind the curtain)—Alas ! Alas ! -I see your majesty
 You see me not. Like a mouse seized by a cat, I have become
 hopeless of my life

King—O [you] proud of [your] veil of invulnerability ! My
 weapon will see you. Here I fix that arrow,

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षिष्यति^१ द्विजम् ।

हंसो हि क्षीरमादत्ते तन्मिश्रा धर्जयत्यप^२ ॥ २८ ॥

(असं मधत्ते)

(ततः प्रविशति मातलिर्विदूषकश्च ।)

मातलिः—

कुताः शरव्यं हरिणा त्वाप्तुरा

शरात्तनं तेषु विरुष्यतामिदम् ।

प्रसादसौम्यानि सतां सुहृज्जने

पसन्ति चक्षुर्वि न दाहणाः शराः ॥ २९ ॥

राजा—(अन्धमुपसह्रन्) अये, मातलि । स्वागत महेन्द्रसारथे^३ ।

‘विदूषक’—अहं जेण इट्ठपसुमार मारिदो सो इमिणा सारथेण अहिणम्भी-
३ अदि । [अह येनेट्ठिपसुमार मारित- सोऽजेन स्वागतेनाभिनन्दते ।]

मातलिः—(वस्मितम्) आद्युष्मन्, श्रूयता यदस्मि हरिणा भवत्सकाशं प्रेरित^४ ।

Which will kill you, who deserve to be killed, [and]
protect the Brāhmana, who is worthy of protection. For,
the swan takes up milk and rejects the water mixed up
with it

28

(Fixes the missile)

(Then enters Mātali and Vidūṣaka)

Mātali—

The demons have been made your target by Hari.

Let this bow be drawn against them. Of the good, on
friendly people, fall eyes, soft with favour, not dreadful
arrows.

29

King—(Withdrawing the missile) Oh! Mātali! Welcome,
Mahendra's charioteer!

Vidūṣaka—He, by whom I was [very nearly] killed in the
manner of a sacrificial animal, is by him greeted with a welcome!

Mātali—(With smile) Long-lived one, hear why I am sent to
your presence by Indra

१ ‘रक्षति च’ व-न-म. २ ‘विदूषकमुत्तज्य मातलि.’ च, ‘विदूषक...

मातलिर्विदूषकश्च’ म. ३ ‘सारथये’ म. ४ इतः प्राक् ‘प्रविश्य’ इति
वाच्योक्तिर्न-पुस्तके.

राजा—अवहितोऽस्मि ।

मातलि—अस्ति कालनेभिः प्रसूतिर्दुर्जयो नाम दानवगणः ।

राजा—अस्ति । श्रुत्वा मया नारदात् ।

मातलि—

सद्युक्ते स किल शतक्रतोरजय्य-

हनस्य त्वं रणशिरसि स्मृतो निहन्ता ।

उच्छेत्तुं प्रभवति यत्र सप्तसप्त-

स्तत्रैशं तिमिरमपाकरोति चन्द्र ॥ ३० ॥

स भवानासन्न एव इदानीं तमैन्द्रयमाख्या विजयाय प्रतिष्ठताम् ।

राजा—अनुवृत्तोऽहमनया मधवत संभावनया । अयं मादव्य प्रति भवता
किमेव प्रयुक्ताम् ।

मातलि—तदपि कथ्यते । किञ्चिन्निमित्तादपि मनःसत्तापादाद्युभान् मया
‘विह्वो हृष्ट । पद्मात् कोपयितुमाशुप्सन्त तया कृतवानस्मि कुत ।

King—[I am attentive

Mātali—There is a group of demons, called Durjaya, the progeny of Kalanemi

King—There is [This has been] heard before by me from Nārada

Mātali—

That [group], they say, is impossible to be conquered by Indra, your friend, [but] you are destined to be its destroyer at the head of the battle. The nocturnal darkness, which the sun is not able to destroy, the moon removes

30

Let that self of yours, even with the weapon taken up, start for victory, having mounted that car of Indra

King—I am favoured by this honour of Indra. But (ask) why was it thus practised by you with reference to Mādhavya?

Mātali—That also is told. The long-lived one was seen by me in a distressed condition owing to mental affliction of a certain cause. Then to rouse the long-lived one to anger, I acted in that manner. Why?

उबलति चलितेन्धनोऽग्निर्विप्रकृत पन्नगः फणां कुरुते ।

प्रायः स्वं महिमानं क्षोभात् प्रतिपद्यते हि जनः ॥ ३१ ॥

राजा—(जनान्तिकम्) वयस्य, अनतिक्रमणीया दिवस्पतेराज्ञा । तदत्र परिगतार्थं कृत्वा मद्बचनादमालपिशुन ब्रूहि ।

स्वन्मतिः केवला तावत् परिपालयतु प्रजा ।

अधिज्यमिदमन्यस्मिन् कर्मणि व्यापृतं धनुः ॥ २२ ॥

विदूषकाः—अ भव आणवेदि । [यद्भवानाज्ञापयति ।] (निष्क्रान्तः)

मातलिः—आयुष्मान् रथमारोहतु ।

(राजा ग्वाधिरोहणं नाटयति)

(निष्क्रान्ता सर्वे)

इति पद्योऽङ्कः

Fire blazes up, when the fuel is stirred The snake,
when offended, expands its hood For, usually people
attain their proper greatness through provocation 31

King—(Aside) Friend, the command of the lord of heaven is
not to be transgressed Therefore, making him acquainted with
facts in this matter, say thus to minister Pśāna at my word :

Let your intelligence alone protect the subjects for
a time (tāvat) This strung bow is engaged in another
work 32

Vidūṣaka—As your majesty commands (Goes out)

Mātali—Let the long lived one mount the chariot

(The king gesticulates ascending the car)

(All go out)

END OF SIXTH ACT

सप्तमोऽङ्कः

(सप्त प्रविशत्याकाशमार्गेण रथाधिष्ठो राजा मातलिः)

राजा—मातले, अलुहितनिदेशोऽपि मघवत शक्त्याविशेषादनुपपुस्तमि-
१ वात्मान समर्थये ।

मातलि — (संस्मितम्) आशुष्यन्, समक्षपक्षपरितोष समर्थये ।

प्रथमोपकृतं भरुन्वत

प्रतिपत्त्या छद्म मन्यते भवान् ।

गणयत्येवदानयिस्मिन्तो

भघत सोऽपि न सत्क्रियाशुणान् ॥ १ ॥

राजा—मातले, मा मेवम् । स खलु मनोरथानामप्यभूमिर्विशर्जनावस्य सत्कार ।

मम हि दिवौकसा समक्षमर्षासनोपवेशितस्य

अन्तर्गतं प्रार्थनमस्तिकस्य

जयन्तमुद्गीक्ष्य कृतस्मितेन ।

SEVEN ACT

(Then enter along the aerial path the king, mounted on a chariot and Mātali)

King—Mātali, although I have executed the command, I deem myself to be as though of no use [to him], owing to the special honour of Indra

Mātali—(With a smile) Long lived one, I fancy both [of you] are dissatisfied

You think lightly of the prior obligation [conferred by you] on Indra by [reason of] the honour [done to you by him] He on his part, surprised at your brilliant achievement, cares not for the excellences of the reception [accorded to you]

King—Mātali, no, [say] not so The honour [paid to me] at the time of bidding me farewell was, indeed, beyond the range of even [my] fondest desires For, on me, who was made to sit on half his seat, in the presence of the gods,

Was fastened a garland of Mandara flowers, marked with the [celestial] yellow sandal on his chest that was

आमृष्टवक्षोहरिचन्द्रनाहुन

मन्दारमाला हरिणा पितृदा ॥ २ ॥

मातलि.—किमिव नामायुष्मानमरेश्वराज्ञाहति । पश्य ।

‘सुखपरस्य हरेरुभयैः कृतं

त्रिदिवमुद्धतदानवकण्टकम् ।

तव शरीरधुना नतपर्वभिः

पुरुषकेसरिणश्च पुरा नखैः ॥ ३ ॥

राजा—‘अत्र खलु शतक्रतुरेव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्या

संभावनागुणमवेहि नमीश्वराणाम् ।

किं वाभविष्यद्गुणस्तमसां विमेषा’

त चेत् सहस्रकिरणो घुरि नाकरिष्यत् ॥ ४ ॥

मातलि—‘सदृशमेतदानुष्मत्तः । (स्तोकमन्तर्गमतीत्य) आयुष्मन्, इतः

rubbed off [by it] by Indra, who indulged in a smile, as he looked at Jayanta, who was sitting near and who had an inward longing [for such distinction] 2

Mātali—What possibly does the long-lived one not deserve from the lord of the immortals? Behold,

The heaven of Indra, who is addicted to pleasure, has been rendered free from the thorns of demons that were uprooted, by two [famous means]—now by your arrows, of which the joints are smooth [lit bent, so as not to protrude], and formerly by the claws of the Man-Lion 3-

King—Here really the might of Indra alone is to be praised

That servants succeed even in mighty enterprises,—know that to be the effect of the greatness of the masters Or would had Aruna have become the piercer of darkness, if the thousand-rayed [sun] had not placed him on the yoke [of his chariot] ? 4

Mātali—This is quite worthy of the long-lived one (*Traversing a small distance*) Long-lived one, this way behold the glory

१ ‘सुखस्य’ व. २ इत्. प्राङ् ‘मा मैवम्’ इत्येविक म-पुस्तके. ३ ‘निदन्ता’.

म. ४ ‘सदृशमेवैतत्’ व.

पदय नाकपृष्ठप्रतिष्ठितस्य सौभाग्यमात्मयशस्य ।

विच्छिञ्चति शेषैः सुरसुन्दरीणां

वर्णरमी कल्पलताङ्गुकेषु ।

१ विचिन्त्य २ गीतक्षममर्थयन्त्रं

दिवौकसस्त्वच्चरितं लिखन्ति ॥ ५ ॥

राजा—मातले, अक्षुरसप्रदरोत्पुट्रेन पूर्वेषु दिवमधिरोहता न लक्षित स्वर्ग-
मार्गः । १ कृतमस्मिन् मरुता पयि वर्तमाने ।

३ मातलि—

त्रिस्तोतसं वहति यो गगनप्रतिष्ठां

द्व्योतीषि चर्नयति च प्रविमक्तरश्मिः ।

तस्य १ व्यपेतरजस्र प्रवहस्य धायोः

मार्गो द्वितीयहरिविक्रमपूत एव ॥ ६ ॥

राजा—मातले, अतः खलु १ सबाह्यान्तकरणो ममान्तरात्मा प्रधीदति ।

of your fame that is firmly (*prā*) established on the surface of
the heaven

With paints left over after the personal decorations
of heavenly beauties, the inhabitants of heaven here are
writing your exploit on vestments [obtained] from the
desire-yielding trees, after having thought out a compo-
sition (*arthabandha*?) suitable for singing

King—Mātali, being eager to fight with the demons, I did
not observe the way to heaven while ascending the sky the
other day In which course of the wind are we?

Mātali—

This is the path, sanctified by the second step of
Hari, of the wind Prayāsa, which is free from Rajas,
which bears the triple-streamed river located in the sky
and which causes the luminaries to revolve with their
rays [duly] distributed

King—Mātali, hence, indeed, my inner self, together with the
external and internal organs, feels a pleasurable tranquility.

१ 'विचिन्त्य' घ-म फ २ 'गीति' घ-म ३ 'जात' न- ४ 'लक्षितो मया' फ.

५ 'कृतमस्मिन्' घ-न ६ 'रश्मि' घ-म. ७ 'तस्य द्वितीयहरिविक्रमनिस्तमस्कं
धायोरिमं परिवहस्य वदन्ति मार्गम् ।' घ-न-म-फ. ८ 'सबाह्यकरणो' न-म.

(रथाङ्गमवलोक्य ।) मेघपदवीमवतीर्णोऽस्व ।

३ मातलि.—कथमवगम्यते ।

राजा—

अयमरविचरेभ्यश्चानकैर्निष्पतद्भि-
र्हृरिभिरचिरभासां तेजसा चानुलिप्तैः ।
गतमुपरि घनानां वारिगमोदराणां
पिशुनयति रयस्ते स्त्रीकरङ्कितनेमिः ॥ ७ ॥

मातलि.—क्षणाद्युष्मान् स्वाधिकारमूर्धो वर्तिष्यते ।

राजा—(अयोऽवलोक्य) मातले । वेगवत्तरणादाथर्वदर्शनः संलक्ष्यते
३ मनुष्यलोकः । तथा हि ।

शैलानामवरोहतीष शिखरादुन्मज्जतां मेदिनी
‘पर्णाम्बन्तरलीनतां विजहति स्कन्धोदयात् पादपा’ ।

(*Looking at a wheel of the chariot*) We have descended to the region of the clouds.

Matali—How is [this] known ?

King —

Here your chariot, with its rims bedewed with sprays, indicates our passage over clouds, whose bellies are pregnant with water, by the Cātakas flying forth through the interstices of the spokes and by the horses glistening [lit smeared] with the glow of lightning.

Matali—In a moment the long-lived one will be on the land under his own away.

King—(*Looking below*) Matali, the world of men is observed to be of wonderful appearance owing to our rapid descent. So indeed,

The earth as though descends from the summit of mountains that are emerging. Owing to the rise [i. e. coming into view] of [their] trunks, the trees gives up the state of being enveloped or concealed in [their]

१ ‘पर्णत्वान्तर’ न, ‘वर्णत्वान्तर’ म.

१संतानात् तनुभावनष्टसलिला २व्यक्तिं मलन्त्यापगा
केनाप्युत्क्षिपतेव पश्य ३ भुवनं मत्पादर्यमानीयते ॥ ८ ॥

मातलि — साधु द्रष्टुम् । (सबहुमानमवलोक्य) अहो, 'उदारमणीया पृथिवी ।

राजा — मातले, कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्वन्दी साय्य इव
१ मेषपरिधेयं साधुमानलोक्यते ।

मातलि — आयुष्मन्, एष खलु हेमकूटो नाम किंपुरुषपर्वतस्तपःसिद्धि-
क्षेत्रम् । पश्य ।

स्वायंभुवान्मरीचैर्यं प्रथमूय प्रजापति ।

सुरासुरगुरु सोऽयं सपत्नीकस्तपस्यति ॥ ९ ॥

राजा — तेन ह्यनतिप्रमणीयानि श्रेयासि । प्रदक्षिणीकृत्य भगवन्तं गन्तुं
मिच्छामि ।

leaves Rivers, whose water had disappeared through thin-
ness, acquire manifestation through expansion Behold, the
world is as though being brought near me by some one
flinging [it] up

Matali—Well observed (*Looking with great respect*) Oh !
[How] grand and charming [is] the earth !

King—Matali, what mountain is yonder seen, that has plunged
in the eastern and the other [viz western] ocean and that
possessing a stream of liquid gold, is like a bar of evening clouds ?

Matali—Long lived one, this is, indeed, the mountain of the
Kimpurusas, Hemakūta named, region of the perfect (*sam*)
fulfilment of penance Behold,

That Prajapati, who sprang from Marici, the son of
the Self born and who [himself] is the father of gods
and demons, is here practising penance with his wife.

King—Then, surely, blessings are not to be passed by I
desire to proceed after having circumambulated the revered sage

१ 'सन्ताने' न, 'सन्तान' म २ 'व्यक्त' म ३ 'मय' म ४ 'उदम'
म ५ 'तपसा सिद्धिक्षेत्रम्' व, 'परा तपस्विना सिद्धिक्षेत्रम्' म, 'तपस्विना
सिद्धिक्षेत्रम्' क.

३ मातलिः—प्रथमः कल्पः । (नायकेनावतीर्णौ)

राजा—(सविस्मयम्)

उपोदशब्दा न रथाङ्गनेमयः

प्रवर्तमानं न च दृश्यते रजः ।

अभूतलस्पर्शतया निरुद्धत-

स्तवावतीर्णोऽपि रथो न लक्ष्यते ॥ १० ॥

मातलि — एतावानेव शतक्रतोरगुण्यतश्च विशेषः ।

राजा—मातले, कतमस्मिन् प्रदेशे मागीचाग्रमः ।

३ मातलि.—(हस्तेन दर्शयन्)

बलमी^१कार्धनिमग्नमूर्तिररसा संदष्टसर्पत्वचा

कण्ठे जीर्णलताप्रतानवलयेनारयर्थसंवीडितः ।

अंतव्यापि शकुन्तनीद्विचितं विम्रज्जटामण्डलं

यत्र स्थाणुरिवाचलो मुनिरसावम्यर्कविम्बं स्थितः ॥ ११ ॥

Matali—An excellent idea. (*They gesticulate descent*)

King—(*With surprise*)

The rims of the wheels have produced no sound, no dust too (ca) is seen rising Your chariot, which is free from jolting owing to its not touching the surface of the earth, is not, though descended noticed [to be so] 10

Matali—This much only is the difference between Indra and the long-lived one.

King—Matali, in which region is the hermitage of Marica ?

Matali—(*Pointing with his hand*)

[There] where, motionless like the trunk of a tree, stands that sage, facing the sun's orb, whose body is half-plunged in an ant-hill, with [his] chest having a serpent's slough closely adhering to it, who at the neck is excessively pressed by a coil of the tenderile of old creepers [and] who is bearing a mass of matted hair that envelops his shoulders [and] that is thickly (ni) filled with nests of birds.

राजा—नमस्ते कष्टतपसे ।

मातलि —(संयतप्रग्रहं रथं कृत्वा) 'एतावदितिपरिवर्धितमन्दागृक्षं प्रजापते-
१ राश्रमं प्रविष्टोऽस्मि ।

राजा—स्वर्गादधिकतरं निर्वृतिस्थानम् । अमृतवद्दमित्रावगाढोऽस्मि ।

मातलि —(रथं स्थापयित्वा) अवतरत्वाधुष्मान् ।

१ राजा—(अवतीर्य) मातले, भवान् कथमिदानीम् ।

मातलि —उपनिवृत्तो भया रथ । वयमप्यवतराम । (तया कृत्वा) इत्
आधुष्मान् । (परिक्रम्य) दृश्यन्तामत्रमवतामृषीणां तपोवनमूढय ।

१ राजा—ननु विस्मयादग्लोक्यामि ।

प्राणानामनिलेन वृत्तिकचिना सत्कल्पवृक्षे धने
तोये काञ्चनपद्मरेणुकपिशो 'धर्माभिपेक्षक्रिया ।

King—A bow to you whose penance is [so] rigorous

Mātali—(*Drawing in the reins of the chariot*) Here we have entered the hermitage of the Prajāpati, the mandāra-trees in which are reared by Aditi

King—[This is] a place of happiness superior to heaven I am as though immersed in a pool of nectar

Mātali—(*Having stopped the chariot*) Let the long-lived one alight

King—(*Alighting*) Matali ! How will you [get down] now ?

Mātali—The chariot has been secured by me We too shall down. (*Doing the same*) This way, long-lived one ! (*Walking around*) Let the [various] regions of the penance-grove of these revered sages be observed.

King—Why ! With wonder I behold

In a grove, where there are desire-yielding trees, the necessary (*neitz*) maintenance of life [is secured] with air in water tawny with the pollen of gold lotuses [is done] the act of ablation for religious practices On the surfaces

१ 'एतावदिति परि०' म, इत् प्राग् 'महाराज' इत्यधिक च-न-पुस्तकयो .

२ 'पुण्या०' म.

ध्यानं रत्नशिखातलेषु विबुधस्त्रीसंनिधौ संयमो

यत् काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥ १२ ॥

मातलि.—उत्सर्पिणी खलु महता प्रार्थना । (परिक्रम्य । आकाशे)
अये वृद्धशाक्य, किमनुतिष्ठति मगवान् मारीचः । किं ब्रवीषि । दाक्षायण्या
१ पतिव्रताधर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीऽहितायै कथयतीति ।

राजा—(कर्णे दत्त्वा) अये, 'प्रतिपात्यावसरः' खलु प्रस्तावः ।

मातलि.—(राजानमवलोक्य) अस्मिन्नशोकवृक्षमूले तावदास्तामायुष्मान्,
६ यावत् त्वामिन्द्रगुप्ते निवेदयितुमन्तरान्वेषी भवामि ।

राजा—यथा भवान् मन्यते । (स्थितः)

मातलि.—आयुष्मन्, साधयाम्यहम् । (निष्क्रान्तः)

of jewelled stones meditation [is practised] Restraint
[is cultivated] in the company of celestial damsels These
practise penance in the midst of that which other sages
aspire after by means of austerities

12

Matali—High-soaring, indeed, is the ambition of the great,
(*Walking round In the air*) O Vrdhasākalya ! What is his
holiness Mārīca doing ? What do you say ? That being question-
ed by Dākṣaṇyāni respecting the duties of devoted wives, he
is expounding [them] to her in company with the wives of
the great sages

King—(*Listening*) Ah ! The subject is such that we must
wait for an opportunity [to announce ourselves]

Matali—(*Looking at the king*) Let the long-lived one, sit at
the foot of this Asoka tree so long as I remain on the look-out
for an opportunity to announce you to the father of Indra

King—As you think (*Stays*)

Matali—Long-lived one, I go (*Goes out*)

१ मातलिकात्रयमेवैतत् म-पुस्तके २ वधरा खलु मुनयः' च.

राजा—(निमित्त सूचयित्वा)

मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा ।

पूर्वावधीरित भ्रेयो दुःखं हि परिवर्तते ॥ १३ ॥

(नेपथ्ये ।) मा कसु मा कसु चावल करेहि । कई गदो जेव भतणो
३ पकिदि । [मा खलु मा खलु चापल कुरु । कथं गठ एवात्मन प्रकृतिम् ।]

राजा—(कर्ण दात्वा ।) अमूमिरियमविनयस्य । को तु खल्वेष निधिष्यते ।

(शब्दानुसारेणावलोक्य । 'सविस्मयम्') अये, को तु खल्वयमनुवध्यमानस्त
पत्स्विनीभ्यामवालसत्सो बाल ।

अर्धपीतस्तनं मातुरामर्द्धक्लिष्टकेसरम् ।

प्रकीर्णितं सिंहशिशु यलात्कारेण कर्तति ॥ १४ ॥

(ततः प्रविशति ययानिर्दिष्टवर्मा तपस्विनीभ्या बाल)

बाल—जिम्म सिद्ध, दन्तादे दे गणदस्सं । [जृम्मस्व सिंह, दन्तास्ते
१ गणयिष्ये ।]

प्रथमा—अविणीद, किं णो अपचणिविसेषाणि सत्ताणि विप्पभरेदि ।

हन्त, वड्ड दे सस्सो । ठाणे कसु इयिजणेण सम्बदमणो सि किदणामहेजो

King—(*Suggesting an omen*)

I hope not for [the object of my] desire Why do you
throb, [O] arm! in vain? My bliss has been repudiated
before Misery, indeed, is around [me now]

13

(*Behind the curtain*) Not indeed, not indeed, do [that]
rashness. How! Already gone to his own nature!

King—(*Listening*) This is no place for rudeness Who may,
indeed, be this that is [thus] checked? (*Looking in the direction*
of the voice With amazement) Ah! Who may, indeed, be this
boy of unboy-like strength, closely attended by two female ascetics,

[Who] is dragging forcibly, for sport, from its mother
a lion's cub that has [only] half sucked [its mother's]
dug and has its mane disordered by the rough encounter, 14

(*Then enters a boy engaged as described with two female ascetics*)

Boy—Yawn, lion, I shall count your teeth

First [*Ascetic Woman*]—Undisciplined one, why do you

६ सि । [अविनीत, किं नोऽपलनिर्विघ्नाणि सत्त्वानि विप्रकरोषि । हन्त, वर्धते तव सरम्भः । स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि ।]

राजा—किं नु खलु बालेऽस्मिन्नीरुष इव पुत्रे स्निह्यति मे मन । नूनमन-
१ पत्यता मा वत्सल्यति ।

द्वितीया—एसा कखु केसरिणी तुम लह्नेदि जइ से पुत्तअ ण मुञ्चेसि । [एसा
खलु केसरिणी त्वा लह्णयति यदि तस्याः पुत्रक न मुञ्चति ।]

१२ बाल —(सस्मितम्) अद्यदे, बलिअ कखु भीदो सि । [अहो, बलीय-
खलु भीतोऽस्मि ।] (अन्तर दर्शयति)

राजा—

महत्तस्तेजसो वीजं बालोऽयं प्रतिभाति मे ।

एकुलिङ्गावस्थया बहिरेजापेक्ष इव स्थितः ॥ १५ ॥

प्रथमा—बच्छ, एदं बालमिह्न्दअ मुञ्च । अवर दे कीलणअ दाहस्स ।
[वत्स, एनं बालपुगेनं मुञ्च । अपरं से ज्जीवनकं दास्यामि ।]

३ बालः—कहिं देहि ण । [कुञ्ज । देखेनत् ।] [हस्त प्रसारयति]

tease the animals, which are to us not different from our children
Ha! Your turbulence is increasing. Rightly, indeed, are you
named, Sarvadamana [the tamer of all] by the ascetic people.

King—Why, indeed, does my mind feel affection for this boy
as for a cheat-begotten son? Verily childlessness makes me
affectionate.

Second—This honess will surely attack you, if you do not let
off her onb.

Boy—(*With a smile*) Oh! I am, indeed, mightily frightened.
(*Shows his lower lip*)

King—

This boy, the seed of great lustre, appears to me to
be like fire remaining in the state of a spark and awaiting
fuel

15

First—Oh! release this little lordly lion. I shall give you
another toy.

Boy—Where? Give this. (*Extends his hand*)

राजा—कथं चक्रवर्तिलक्षणमप्यनेन धार्यते । तथा ह्यस्य

प्रलोक्यवस्तुप्रणयप्रसारितो

निभाति जालप्रयिताद्गुलिं करः ।

अलक्ष्यपत्रान्तरमिद्वरागया

नचोपसा मिद्वमिद्वैकपङ्कजम् ॥ १६ ॥

द्वितीया—सुध्वदे, न मदी एमो वाचामेतेण विरमायिदु । गच्छ त्वम् ।
ममवेरए उट्ठए मउण्णअस्स इसिदुमारअस्स वण्णचित्तिरो मित्तिआमोरओ
१ विंशदि । त से उवहर । [सुत्तने, न शक्य एव वाचामात्रेण विरमयितुम् । गच्छ
त्वम् । मदीय उट्ठजे म्माहंण्डेयस्सइकुमारस्स वण्णचित्तिरो मृत्तिकामपूरकस्तिष्ठति ।
तमस्योपहर ।]

१ प्रथमा—तह । [तथा] [निप्रान्ता]

धाल—इमिणा एव दाव कीलस्स । [अनेनैव तावत् क्रीडिष्यामि ।]

(तापसी विलोक्य इति)

१ राजा—सुदयामि सल्लु दुल्लेखितायस्मै ।

King—How ! the sign of a universal monarch is also borne
by him For his

Hand, extended in request for the object which is
desired [by him] and having [its] fingers connected by a
web, shines like a single lotus opened by the early dawn,
whose colour i. e. redness is blazing, and having the
interstices between [its] petals imperceptible 10

Second—Suvratā, it is not possible to stop him by mere
words. Go you in my cottage there is the clay-peacock, painted
with colours, belonging to the hermit-boy Mārkaṇḍeya. Present
that to him

First—Right (Goes out)

Boy—I shall play with this in the meanwhile

(Laughs, looking at the female ascetic)

King—I really long for this mischievous boy

१ 'विदुमारयिदुम् (विस्मारयितुम्)' म. > 'मउणअस्स (मउणकस्य)' म.

आलस्यदन्तमुकुलाननिमित्तहासै-

रव्यक्तवर्णरमणीयवच-प्रवृत्तीन् ।

अङ्कश्रयप्रणयिनस्तनयान् वहन्तो

घन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १७ ॥

तापसी—होदु । ण म अन्न गणेदि । (पार्श्वमवलोकयन्ती ।) को एत्थ
इसिकुमागण । (राजानमवलोक्य) भद्दमुद्द, एहि दाव । मोएहि इमिणा
३ दुम्भोअइत्थरगहेण डिम्भलीलाए बाहीअमाण वालमिइन्दअं । [भवत्तु । न
मामय गणयति । (पार्श्वमवलोकयन्ती) कोऽत्र ऋषिकुमागणाम् । (राजान-
मवलोक्य) भद्दमुद्द, एहि तावत् । मोचरानेन 'दुर्मोअइत्थप्रहेण' डिम्भलीलाया
बाध्यमान वालमुणेन्द्रम् ।]

राजा—(उपगम्य । सस्मितम्) अयि भो महर्षिपुत्र,

एवमाश्रमविरुद्धवृत्तिना

संयमः किमिति 'जन्मतस्त्वया ।

सत्त्वसंश्रयसुखोऽपि दूष्यते

कृष्णसर्पशिष्टानेष चन्दनः ॥ १८ ॥

Blessed [are they who], carrying their sons, who
solicit shelter in their lap, whose bud-like teeth are
slightly visible by causeless smiles and whose attempts at
speech are charming with their indistinct words, are soiled
by the dust on their bodies.

17

Ascetic Woman—Let it be He cares me not. (*Looking back*) Who [is] here of the hermit-boys? (*Seeing the king*)
Good Sir, just come : Liberate this little lordly lion, which is
being tormented in boyish play by this [boy], the 'grasp of
whose hand is difficult to unloose

King—(*Approaching, With a smile*) O you son of a great sage !

Why is it that, from [your very] birth, the forbear-
ance, though pleasant for the resort of animals, is thus
violated by you, whose behaviour is opposed to [the ways
of] the hermitage, like a sandal tree by a young black
serpent ?

18

१ 'अवलोकयति' व-न-क २ 'दुम्भोअ (दुर्मोअ)' न ३ 'गगहेण
(प्राहेण)' व. ४ 'जन्मतः' न. ५ 'चन्दनम्' व-न.

तापसी—भद्रमुह, ण दु अज इधिकुमाओ । [भद्रमुख, न सत्वय ऋषिकुमार ।]

राजा—आकारसदृश चेष्टितमेवास्य वक्ष्यति । स्थानप्रत्ययात् वक्ष्यमेवतर्किण ।

३ (यथाभ्यपितमनुतिष्ठन् बालस्वशमुपलभ्य । आत्मगतम्)

अनेन कस्यापि कुलाङ्कुरेण

स्पृष्टस्य गात्रेषु सुखं ममैवम् ।

का निर्वृतिं चेतसि तस्य कुर्याद्

यस्यायमङ्गात् कृत्स्नं प्रकृष्टं ॥ १९ ॥

तापसी—(उमौ निर्वण्यं ।) अच्छरिम् अच्छरिम् । [आश्चर्यमाश्रयम् ।]

राजा—आर्य, विमिश्र ।

३ तापसी—इमस्य बालमदृश इवसवादिणी दे आकिदि ति । विद्वाविदद्भि अपरिददस्स वि दे अप्पडिलोमो सजुतो ति । ['अस्य बालकस्य रूपसवादिनी ते आहूतिरिति । 'विस्मयितास्मि अपरिचितस्यापि तेऽप्रतिलोमं सवृत्त इति ।]

Ascetic Woman—Good Sir, indeed, he is not the son of a sage
King—His action itself, which is conformable to his appearance, bespeaks [it] We, however, guessed in this way by reason of the place [that he is in]

(Having felt the touch of the boy while doing as requested to him—/)

Such is the delight in my limbs as I am touched by this scion of the family of some one ! What bliss may he create in the heart of that lucky person from whose body he has sprung ?

19

Ascetic Woman—(Closely observing both) Wonder ! Wonder !
King—Noble lady, what possibly !

Ascetic Woman—That your form corresponds with the appearance of this boy I am struck with surprise by the fact (is) that he has proved [it become] not obstinate to you though [you are] unacquainted [with him]

१ 'अदृक्त्वा' न. २ 'इमस्य तव सवन्धसवादिणी आ० (अस्य तव सवन्ध-सवादिनी आ०)' म, 'इमस्म बालमदृशस्य दे वि सवादिणी आ० (अस्य बालकस्य तेऽपि सवादिनी आ०)' व ३ 'दे वि सवादिणी आ० (तेऽपि सवादिनी आ०)' न. ४ 'विमिदमिदं (विस्मितास्मि)' क.

६ राजा—(बालकमुपलालयन्) न चेन्मुनिकुमारोज्यम्, अथ कोऽस्य व्यपदेशः ।

तापसी—पुरुवरो । [पुरुवशः ।]

राजा—(आत्मगतम्) कथमेकान्वयो मम । अतः खलु मदनुकारिण-
१ मेनमत्रभवती मन्यते । अस्त्येतत् पौरवाणामन्त्य कुलधत्तम् ।

भवनेषु 'रसाचिकेषु पूर्वं

क्षितिरक्षार्थमुशन्ति ये निवासम् ।

'नियतैकपतिव्रतानि पश्चात्

सरमूलानि गृहीभवन्ति तेषाम् ॥ २० ॥

(प्रकाशम्) न पुनरात्मगत्या मातृपाणामेव विषयः ।

तापसी—जह भद्रमुहो भणति । अच्छरामबन्धेण इमस्स जणणी एत्थ
३ देवगुरुणो तवोवणे पसूदा । [यथा मद्रमुखो भणति । अप्सर.संबन्धेनास्य
जनन्यत्र देवगुरोस्तपोवने प्रसूता ।]

राजा—('आत्मगतम्') इन्त, द्वितीयमिदमाशाजननम् । (प्रकाशम्) अथ
६ सा तत्रभवती किमाख्यस्य राजपैः पत्नी ।

King—(*Fondling the child*) If he is not the son of a sage, then what is his race ?

Ascetic Woman—Puru's race

King—(*To himself*) How, of one family with me ! Hence, indeed, her ladyship thinks him to take after me. There exists this final vow of the descendants of Puru.

To them, who in early life wish residence in palaces, abounding in pleasures, for the protection of the earth, the feet of trees, where the sole vow of asceticism is rigidly observed become afterwards homes

20

(*Aloud*) But this is no region for the mortals [to come to] by their own motion

Ascetic Woman—As the good Sir says. Owing to her relationship with an Apsaras, his mother was delivered here in the penance-grove of the father of the gods

King—(*To himself*) Ha ! Here is the second creator of hope.

(*Aloud*) Then of what royal sage is that noble lady the wife ?

१ 'सुधासिनेषु' म. २ 'नियतैकपतिव्रतानि' म, 'निरतैकपतिव्रतानि' न.

३ 'सपवार्य' च-न-क.

तापसी—को तस्य धम्मदारपरिचाइणो णाम सक्कीतिदु चिन्तिस्मदि ।
[कस्तस्य धर्मदारपरित्यागिनो नाम सक्कीर्तयितुं चिन्तयिष्यति ।]

१ राजा—(स्वागतम्) उय खलु क्या मामेव लक्ष्मीकरोति । यदि तावदस्य
शिशोर्मातरं नामत पृच्छामि । *अथवानायं परदारव्यवहार ।

(प्रविश्य *मृन्मयपूतहस्ता)

१२ तापसी—सर्वदमन, मरन्दलावण पेक्ख । [सर्वदमन, शकुन्तलावर्णं
प्रेक्षस्व ।]

बाल—(सदृष्टिरेवम्) कहिं वा मे अज्जू । [कुत्र वा मम माता ।]

१५ उमे—णामसारिस्सेण बच्चिणे माउवच्छणे । [नामसादृश्येन बधितो
मातृवत्सल ।]

द्वितीया—वञ्ठ, इमस्स मित्तिजामोरअस्स रम्मत्तण देक्ख त्ति भणिदो सि ।

१८ [वञ्ठ, अस्य मृत्तिकामयुरवस्य रम्यत्वं पश्येति भणितोऽपि ।]

राजा—(आत्मगतम्) किं वा शकुन्तलेयस्य मातृगल्ह्याः । एन्ति पुनर्नामधेय-
घादृश्यानि । अयि नाम मृगद्वणिरेव *नायमत्र प्रस्तावो मे विवादायक-पेत* ।

Ascetic Woman—Who will think of mentioning the name of that deserter of [his] lawful wife?

King—(*To himself*) This story surely points to myself alone. If I question about this child's mother, concerning her name. Or, impolite is the inquiry about another's wife.

(*Entering with a clay peacock in hand*)

Ascetic Woman—Sarvadama, look at the beauty of this bird.

Boy—(*Casting a glance*) Where possibly (अ) is my mother?

Both Women—Fond of his mother, he is deceived by the resemblance [of the syllables] with the name.

Second—Child, look at the loveliness of this clay peacock—thus you were addressed.

King—Or, is Sakuntala his mother's name? But there do exist resemblances of names. Is it possible [as I hope it is] that this occasion here, like a mirage, would not conduce to my distress?

* १ 'किमस्त्वदि (क्कीर्तयिष्यति)' म. २ 'न न्याय्य' म. ३ 'मृन्मय' न.
४ 'नाममात्रप्रस्तावो' व-न-क. ५ 'कल्पते' व-न-क.

२१ बाल — अज्जुए, रोवदि मे एसो भद्मोरओ । [मात., रोचने म एष भद्मगूरक ।] (क्रीटनकमाटले)

प्रथमा—(विलोक्य । सोद्वेगम्) आद्यो, स्वस्वाकरण्डम से मणिवन्धे
२४ ण दीसदि । [अद्यो, रक्षाकरण्डकमस्य मणिवन्धे न दृश्यते ।]

राजा—अलमलमावेगेन । नन्विदमस्य सिंहशावविमर्त्तन^१ परिभ्रष्टम् । (आदा-
तुमिच्छति)

२७ उभे—मा वसु मा वसु एद अवलम्बिअ । कहं गहिदं णेण । [मा खलु मा
खल्विदमवलम्ब्य । कथं गृहीतमनेन । (विस्मयादुगेनिहितहस्ते परस्परमव-
लोकयतः)

३० राजा—किमर्थं प्रविशिद्वा स्म ।

प्रथमा—शृणानु महाराओ । एसा अवराजिदा णाम ओमही इमस्स जात-
कम्मसमए भववदा मारीएण दिण्णा । इद किल मातापितरो अपाण न
३३ वज्जिअ अवरो भूमिपडिदं ण गेण्हादि । (शृणोतु महाराज । एवापराजिता
नामौषधिरस्य जातकर्मसमये भगवता मारीचेन दत्ता । एता किल मातापितरावा-
प्तान न वर्जयित्वापरो भूमिपतिता न गृह्णाति ।]

३६ राजा—अथ गृह्णाति ।

Boy—Mother, this fine peacock pleases me

First—(*Having observed With alarm*) Oh ! The casket of
protection is not seen on his wrist

King—Away, away with agitation Why ! Here it has fallen
owing to his rough encounter with the lion's cub (*Desires to
take it up*)

Both—Not, indeed, not indeed, take it . How ! Taken by him
(*Through amazement they stare at each other with hands placed
on their bosom*) ,

King—For what were we forbidden ?

First—May your majesty hear. This is a herb named Aparājita
given by his reverence Mārīca at the time of his natal ceremony.
No one, indeed, excepting the parents and oneself, takes it up
when fallen on the ground

King—If [some one] takes it up ?

१ 'मर्दनात्' म २ 'गिण्हीअदुत्ति (गृह्णादिति)' म.

प्रथमा—तदो त सण्णो भविष्य दसइ । [ततस्त सर्पो भूत्वा दशति ।]

राजा—भवतीभ्या वदाचिदस्या प्रत्यक्षीकृता विक्रिया ।

३९ उभे—अणेअसो । [अनेकश ।]

राजा—(सद्यः । आभगतम्) कथमिव सपूर्णमपि मे मनोरथं नाभिनन्दामि । (बालं परिष्वजते)

४२ द्वितीया—सुखदे, एहि । इम वुत्तन्त णिममव्वावुडाए सउन्दलाए णिवेदेइ । [सुवते एहि । इम वृत्तान्त नियमव्यापृत्यि शकुन्तलायै निवेदयात् ।] (निष्क्रान्ते)

बाल —मुञ्च म ! जाव अज्जूए मआश गमिस्स । [मुञ्च माम् । यावन्मातु

४५ सकाश गमिष्यामि ।]

राजा—पुत्रक, मया सहैव मातरमभिनन्दिष्यसि ।

बाल—मम वस्तु तदो दुस्सन्दो । ण तुम । [मम खलु सातो दुष्यन्तः ।

४८ न त्वम् ।]

राजा—(सस्मितम्) एष विवाद एव प्रत्याययति ।

(ततः प्रविशत्येकवेणीयरा शकुन्तला)

५१ शकुन्तला—विभारकाले वि पकिदित्थ सब्बदमणस्स ओसहिं सुणिभ ण

First—Then, becoming a snake, [it] bites him

King—Has its transformation been witnessed by your ladyships at any time ?

Both—More than once

King—(*With joy To himself*) Why really do I not hail my heart's desire, though it is fulfilled ? (*Embraces the boy*)

Second—Suvratā, come We shall report this incident to Śakuntalā, who is engaged in [the observance of her] vows

(*They two go out*)

Boy—Release me so that I shall go to my mother's side

King—[My] son, even along with me you will greet your mother

Boy—My father, indeed, is Dasyanta, not you

King—(*With a smile*) This contradictory (*re*) statement itself convinces [me] .

(*Then enters Śakuntalā having her hair tied in one mass*)

Śakuntalā—Having heard that Śaryadaman's herb remain-

मे आसा आमि अत्तणो भाअहेएसु । अइवा अह साणुमदीए भावविखदं तह
सँभावीअदि एदं । [विकारकालेऽपि प्रकृतिस्था सर्वदमनस्वौषधि श्रुत्वा न म
आशासीदात्मनो मागधेयेषु । अथवा यथा साधुमत्याख्यात तथा सभाज्यत
एतद ।]

राजा—(शकुन्तला विलोक्य) अये, मेयमत्रभवती शकुन्तला । यैषा

वसने परिधूसरे वसाना

नियमक्षाममुखा धृतैकवेणि ।

अतिनिष्करुणम्य शुद्धशीला

मम दीर्घ विरहजनं विभर्ति ॥ २१ ॥

शकुन्तला—(पश्चात्तापविवर्णं गज्जान दृष्ट्वा) न यन्तु अज्जउत्तो विअ । तवो
को एसो दाणिं किदरवय्यामइलं दारअ मे गत्तअसंगेण दूमेदि । [न खल्वार्य
३ पुत्र इव । तत्त' क एष इदानीं कृतरक्षामइलं दारक मे मात्रसंसर्गेण दूषयति ।]

बालः—(मातरमुपेत्य) अज्जुए, एसो को वि पुरिसो मं पुत्त सि आलि-
हादि । [मातः, एव कोऽपि पुरुषो मां पुत्र इत्यालिहति ।]

६ राजा—प्रिये, कौर्यमपि मे स्वयि प्रयुक्तमनुकूलवर्णिमं संवृत्तम्, यदह-

ed in its natural condition even at the time of transformation,
I had no hope in my fortunes: Or, as was told by Saunumati,
so this is possible

King—(*Observing Śakuntalā*) Ah ! This here is her ladyship
Śakuntalā Who here,

Wearing a pair of dusky garments, with her face
emaciated by [severe] vows, bearing a single braid of
hair, [and] of pure character, undergoes the long vow of
separation from me, who was excessively ruthless [to her] 21

S'akuntalā—[*Observing the king who had turned pale through
repentance*) Not certainly like my noble Lord ! Who, then, is
this that, with the contact of his body, is now contaminating
my boy, protected by an auspicious amulet ?

Boy—(*Approaching his mother*) Here a certain man embraces
me, saying '(O) son !'

King—Beloved, even cruelty, practised by me towards you,

मिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि ।

शाकुन्तला—(आत्मगतम्) हिमञ्ज, अस्सस अस्सस । परिधत्तमच्छरेण
१ अणुअभिज्जं हि देव्येण । अज्जउत्तो वणु एसो । [(आत्मगतम्) हृदय,
आश्चर्यसिद्धि आश्चर्यसिद्धि । १परित्यक्तमत्सरेणानुकम्पितास्मि देवन । आर्यपुत्र
खल्वेष ।]

११ राजा—प्रिये,

स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुचे स्थितामि मे सुमुखि ।

उदरागास्ते शशिनं समुपगताः रोहिणी योगम् ॥ २२ ॥

शाकुन्तला—जेडु जेडु—[जयतु जयतु—] (अर्धोक्ते वाच्यकण्ठी विरसति)

राजा—सुन्दरि,

वाप्येण प्रलिवद्धेऽपि जयशब्दे जितं मया ।

यत् ते इष्टमसंस्कारपाटलोष्ठपुटं मुग्धम् ॥ २३ ॥

पालः—अजुए, को एसो । [मात , क एष ।]

has come to have a favourable conclusion inasmuch as I now see myself recognized by you

Sākuntalā—(To herself) Heart, take courage, take courage I have been pained by fate, that has left [its] malice This is certainly my noble Lord

King—Beloved,

Fortunately you stand before me, whose darkness in the form of delusion is dispelled by recollection, (O) lovely faced one ! At the end of the eclipse Rohini has attained union with the moon

22

Sākuntalā—May he be victorious, be victorious—(Stops with tears in her throat when half said)

King—(O) beautiful one,

I have become victorious, though the word of victory was impeded by tears, inasmuch as I have seen your face with its cup-like lips void of decoration and pale red

23

Boy—Mother ! Who is this ?

१ 'मच्छरिणावि (मच्छरिणापि)' म २ 'गत' म. ३ 'योग' म. ४ 'अज्ज' 'अज्जउत्तो (आर्यपुत्र)' इत्यधिक सर्वेष्वेव मुद्रितपुस्तकेषु

३ शकुन्तला—वच्छ, दे मागहेमाङ्ग पृच्छेहि । [वत्स, ने मागवेयानि पृच्छ]
(रोदिति)

राजा—

सुतनु^१ हृदयात् प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः संमोहो मे तदा चलवानभूत् ।
प्रवलतमसामेवंप्रायाः शुभेषु हि^२ वृत्तय
स्रजमपि शिरस्यन्ध क्षिमां धुनोत्यहिशङ्कया ॥ २४ ॥

(^३पादयोः पतति)

शकुन्तला—उद्वेगु उद्वेगु अज्जउत्तो । णूण मे सुअरिअण्णहिबन्धमं पुराकिदं
३ तेसु दिअहेसु परिणाममुह आसि जेण साणुकोसो वि अज्जउत्तो मइ विरसो
संउत्तो । [उत्तिष्ठतु उत्तिष्ठत्यार्षपुत्र । नूनं मे सुचरितप्रतिबन्धक पुराकृतं तेषु
द्विदसेषु परिणाममुखमासीद्येन धानुकोशोप्यार्षपुत्रो मयि^४ विरसः सवृत्त ।]

६

(राजोत्तिष्ठति)

Sakuntalā—Oh!d, ask your fortunes

King—

Beautiful-bodied one, let the grief of repudiation go
away from your heart. Somehow there was a mighty
infatuation in my mind then For, such, for the most
part, are the tendencies towards blessing, of those in whom
darkness is supreme A blind man shakes off even a
garland thrown on his head, fearing [it to be] a serpent 24

(Falls at her feet)

S'akuntalā—Let my noble Lord rise up, rise up. Surely, my
[evil] doing in a former existence, obstructing [the operation
of] my good deeds, was in those days drawing towards fruition,
on account of which my lord, though possessed of compassion
became unfeeling towards me.

(The King rises up)

१ इत प्राक् 'शकुन्तलाया पादयोः प्रणिपत्य' इति नाटोक्तिः व-न-म-क-
पुस्तकेषु. २ 'प्रवृत्तयः' न; ३ नास्तीय नाटोक्तिः व-न-म-क-पुस्तकेषु.
४ 'तद्विहो (तवाविधः)' म.

शाकुन्तला—अहं क्व अज्जउत्तेण सुमरिदो दुयस्समाई खअ जणो । [अयं कथमार्यपुत्रेण स्मृतो दुःखभाग्यय जनः ।]

१ राजा—उद्धवविवादशाल्यं कथयिष्यामि ।

मोहान्मया सुतनु पूर्णमुपेक्षितस्ते
यो 'वाष्पन्निदुरचर परिवाधमानः ।
तं तावदाकुटिलपङ्कमविलग्नमद्य
कान्ते' प्रसृजय विगतानुशयो मयेयम् ॥ २५ ॥

(यथोक्तमनुतिष्ठति)

शाकुन्तला—(नाममुद्रा इत्यादि) अज्जउत्त, एदं तं अङ्गुलीअञ्जं । [आर्यपुत्रः,
१ एतत्तु 'तदङ्गुलीयकम्' ।]

राजा—अस्मादङ्गुलीयोपलम्भात् खलु स्मृतिरुपलब्धा ।

शाकुन्तला—विषमं किं जेणं जं तदा अज्जउत्तस्स पचाअणकाले दुद्धं
१ आसि । [विषमं कृतमनेन अन्तः तदार्यपुत्रस्य 'प्रत्यागणकाले दुर्लभमासीत्' ।]

Sakuntalā—How then was this person, doomed to misery, remembered by my lord ?

King—With the dart of grief extracted, I shall tell [you],

Having first wiped off to-day that drop of tear, which
paining your lower lip, was [O] fair-bodied one, formerly
disregarded by me through infatuation, and which [now]
is clinging to your slightly curved eye-lashes, I shall, [O]
beloved, be free from remorse

25

(Does as said)

S'akuntalā—(Seeing the signet ring) My noble Lord, this
is that ring

King—From this acquisition of the ring, indeed, recollection
was obtained

Sakuntalā—An evil was done by it, inasmuch as it was difficult
to obtain then at the time of convincing my noble Lord

१ 'उद्धवित्तु' म-क. २ 'वाष्प' व-न-म-क ३ 'ते (ते)' न.
४ 'पञ्च (प्रथम)' न-म

राजा—तेन ह्यनुसमवायचिद्र प्रतिपद्यता लता कुसुमम् ।

शकुन्तला—ण से विस्वसामि । अज्जउत्तो एव्व णं धारेदु । [नास्य
१ विश्वसिमि । आर्यपुत्र एवैतद्धारयतु ।]

(ततः प्रविशति मातलिः)

मातलि—दिष्ट्वा धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान् वर्धते ।

१२ राजा—अभूत् संपादितस्वादुफलो मे मनोरथः । मातले, न खलु विदितो
यमाखण्डलेन वृत्तान्तः स्यात् ।

मातलि—(सस्मितम्) 'किमीश्वराणा परोक्षम् । एवायुष्मान् । भगवान्

१५ मारीचस्ते दर्शनं वितरति ।

राजा—शकुन्तले, अवलम्ब्यता पुत्र । त्वा पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि ।

शकुन्तला—हिरिआमि अज्जउत्तेण सह गुरुसमीपं गन्तु । [जिह्वेभ्यार्यपुत्रेण
१८ सह गुरुसमीपं गन्तुम् ।]

राजा—'अप्याचरितव्यमभ्युदयकलेषु । श्रेहि ।

King—Then, indeed, let the creeper receive the flower as a sign of [his] union with the season [viz spring]

S'akuntalā—I trust it not Let my noble Lord himself wear it
(Then enters Mātali)

Mātali—Fortunately the long-lived one prospers by union with his lawful wife and by seeing his son's face

King—My desire has come to attain a sweet fruit Mātali ! [I hope] this account may really not be known to Indra.

Mātali—(With a smile) What is out of sight to the Lords ? Let the long-lived one go His holiness Mātica is granting you audience.

King—S'akuntalā, hold the son I desire to see his reverence placing you in front

S'akuntalā—I feel bashful to go near the elders in company with my noble Lord

King—Even [this] should be observed in times of prosperity. Proceed, proceed.

१ 'आखण्डलस्यायः । अथवा किमीश्वराणा परोक्षम्' म. २ नास्तीद वाक्य म-पुस्तके. ३ नास्तीद म-पुस्तके.

(सर्वे परिक्लामन्ति)

११ (ततः प्रविशत्यदित्याः सार्वभाम्यन्तस्यो मारीचः)

मारीच — (राजानमवलोक्य) दाक्षायणि,

पुत्रस्य ते रणशिरस्ययमग्रयायी

दुष्यन्त इत्यभिहितो भुवनस्य मर्ता ।

चापेन यस्य विनिवर्तितकर्म जातं

तत् कोटिमत् कुलिशमाभरणं मघोः ॥ २६ ॥

अदिति. — सभाषणीभ्रातृभावा से आकिदि । [ममावनीयानुभावास्याकृति ।]

मातलि — आधुष्मन्, एतौ पुत्रव्रीतिभिर्गुणेन चक्षुषा दिव्यौक्ता पितराव-

१ दुष्मन्तमवलोक्यत । भ्रातृवत्सर्वे ।

राजा — मातले,

म्राहुर्दादिशचा स्थितस्य मुनयो यत् तेजसः कारण

मर्तारं भुवनत्रयस्य सुपुत्रे यद्यस्यभागेभ्यस्म ।

(All well round)

(Then enters Mārīca occupying a seat with Aditi)

Mārīca — Dakṣaṇi,

[Here is he,] who marches foremost at the head of your son's battles, addressed to us Dasyanta, the sustainer of the world, by whose bow, its office having been performed, that edged thunder-bolt has become a [mere] ornament to Indra 20

Aditi¹ — His form has its majesty capable of being inferred [from it]

Mātali — Long lived one, here the parents of the gods are looking at the long lived one with an eye indicative of an affection for a son Approach them

King — Mātali !

Is this that pair, sprung from Dakṣa and Mārīca, separated by one from the creator, which ages call the source of the lustre that subsists in twelve forms, which beget the lord of the three worlds, the chief of the sharers

यस्मिन्नात्मभुवः परोऽपि पुरुषश्च के भवायास्पदं
द्वन्द्वं दक्षमरीचिर्भवेमिदं तव अष्टुरेकान्तरम् ॥ २७ ॥

मातलि—अब क्या ।

राजा—(उपगम्य) उमाभ्यामपि 'वामवनियोज्यो दृष्यन्त' अणमति ।

३ मारीचः—वत्स, विज जीव^१ । पृथिवी पालय ।

अदिति—बच्छ, अप्पडिरहो होदि । [वत्स अप्रतिग्यो भव ।]

शकुन्तला—दातअसहिदा वो पादवन्दण करोमि । [दारकप्रहिता ना पादवन्दन
६ करोमि ।]

मारीच—बाने,

आखण्डलममो भर्ता जयन्तप्रतिमः सुतः ।

आशीरन्या न ते योग्या पौलोमीसदृशी भव ॥ २८ ॥

अदितिः—जादे, भसुणो अभिमदा होदि । अर्थ च दीक्षाक, बच्छओ उह-
अकुलनन्दणो होदु । उपविशह । [जाते, भर्तुर्गमिता भव । 'अयं च दीर्घायुर्गच्छ'
३ उभयकुलनन्दनो भवतु । उपविशत ।

of sacrifice [and] in which the Man who is higher than
even the self-existent (Brahman) made the abode for his
birth ?

27

Mātali—What then ?

King—(Approaching) Even to you both, Dasyanta, the servant
of Indra, offers his salutations

Mārīca—Child, live long Protect the earth

Aditi—Child Be an unrivalled warrior

Śakuntalā—Along with my child I salute your feet

Mārīca—Daughter,

Your husband is like Indra Your son resembles
Jayanta No other benediction is suitable to you [May
you] be like Paundrī

28

Aditi—Child, be highly valued by your husband And may
this long-lived child be the delighter of both families Sit down.

१ 'आत्मभव' न-क २ 'वाउवानुषोज्य' व-न. ३ 'आम्तीद' म-पुस्तके,
४ 'अवस्स (अवदर)' व-न-म-क

(सर्वे प्रजापतिमभित उपविशन्ति ।)

मारीच — (एकैकं निर्दिशन्)

दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान् ।

अद्या वित्तं विधिश्चेति त्रितयं तत् समागतम् ॥ २९ ॥

राजा—भगवन्, प्राग्भिप्रेतसिद्धि । पद्मादर्शनम् । अतोऽपूर्वं खलु
बोऽनुग्रह । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं

अतोऽद्य प्राक् तदनन्तरं पयः ।

निमित्तनैमित्तिकयोरप्यक्रम-

स्तप्य प्रसादस्य पुरस्तु भवद् ॥ ३० ॥

मातलि — एव विपाता प्रसीदन्ति ।

राजा—भगवन्,* इमामाज्ञाकरी वो गान्धर्वेण विवाहविधिनोपयम्य कस्यचित्
१ कालस्य बन्धुभिरानीता स्मृतिसौधिल्यात् प्रत्यादिशनापरान्तोऽस्मि तत्रमध्वरो

(All sit down around prayāpats)

Marica—(Pointing to each)

Fortunately, virtuous Śakuntalā, this noble child and
yourself—that tried, Faith, Fortune and Performance, is
[here] combined

29

King—Your reverence, first the accomplishment of desires,
afterwards [your] sight Therefore, your favour is, indeed,
unprecedented Why ?

First appears the flower, then the fruit, first the
ring of clouds, after that, the water Of the cause and
effect this is the order, but prosperity has come in
advance of your favour

30

Mātali—Thus the Ordainers show favour

King—Your reverence, having married this [lady], obedient
to your commands, by the Gāndharva form of marriage and
repudiating her through looseness of memory, when brought
[to me] some time after by her relative, I have offended your

युष्मत्सगोत्रस्य कण्वस्य । पश्चादङ्गुलीयकदर्शनादूढपूर्वां तद्दुहितरमवगतोऽहम् ।
तच्चित्रमिव मे प्रतिभाति ।

यथा गजो नेति समक्षरूपे.

तस्मिन्पङ्कजमिति संशयः स्यात् ।

पदानि दृष्ट्वा तु भवेत् प्रतीतिः .

तथाविधो मे मनसो विचारः ॥ ३१ ॥

मारीचः—वत्स, 'अलमात्मापराधशङ्कया । समोहोऽपि 'त्वय्युपपन्नः । भ्रूपताम् ।
३ राजा—अवहितोऽस्मि ।

मारीचः—यदेवाभिरस्तीर्थावतरणात् प्रत्यक्षवल्लभ्या शकुन्तलामादाय मेनका
दाक्षायणीमुपपत्ता तदैव ध्यानादवगतोऽस्मि दुर्वाससः शापादिय तपस्विनी
इ सद्दधर्मचारिणी त्वया प्रत्यादिष्टा नान्ययेति । स त्वायमङ्गुलीयकदर्शनावसानः ।

kinsman, the revered 'Kanya. Afterwards at the sight of the
ring I came to know his daughter as having been previously
married [by me] That appears as though strange to me

Just as [one should think, 'This is] not an elephant,'
when its form is before one's eyes, [then] a doubt [as
to whether it was, or was not, an elephant] should arise,
when it is passing away, but after seeing [its] footsteps
conviction should take place, of that kind is the change
of my mind

31

Mārica—Oh!d, away with suspicion of your own fault. Even
infatuation in you was accountable Listen

King—I am attentive

Mārica—Even when Menakā came to Dākṣāyaṇī, bringing
Śakuntalā, whose distress was [quite] visible, from the ford of
the Aparastīrtha, exactly then I knew from contemplation that
owing to the curse of Durvāsas this poor partner [of yours] in
religion was repudiated by you [and] not otherwise And here
that curse has [had] its termination at the sight of the ring.

१ 'अति' व-म. २ 'अपन्नार' म. ३ 'अनुपपन्नः' न-व

राजा—(सोच्छ्वासम्) एष वचनीयान्मुक्तोऽस्मि ।

शाकुन्तला—(स्वगतम्) दिदिष्ट्वा अकारणपचादेशी ण अज्जरत्तो । ण हु
१ सस अत्ताणं भुमेरिम् । अहवा पत्तो मए च हि छात्रो विरहमुष्णहिमभाए ण
विदिदो । अदो धहीहिं छदिद्वट्ठिं भत्तुणो अहुलीअअ दसइद्वं ति ।
[(स्वगतम्) दिष्ट्वा अकारणप्रत्यादेशी नार्यपुत्रं । न खलु शप्तमात्मानं स्मरामि ।
१२ अपवा प्रप्तो मया ॥ हि शापो विरहशून्यहृदयया न विदित । अतः 'सखीभ्यां'
छदिष्टास्मि भर्तारकुलीयकं कुञ्चितव्यमिति ।]

मारीचः—वत्से 'विदितार्थाधि' । 'वदिदानीं' उहधर्तचारिण प्रति न त्वया मन्यु
१५ कार्यं । पश्य ।

शापादस्ति प्रतिहता स्मृतिरोधरुक्षे
भर्तार्यपेततमस्ति प्रमुता तथैव ।
छाया न मूर्छति मलोपहतप्रसारं
शुद्धे तु दर्पणकले सुलभावकाशा ॥ ३२ ॥

King—(*With a sigh of relief*) Here I am freed from blame.

S'akuntalā—(*To herself*) I am glad my noble Lord did not repudiate me without cause. I really do not remember myself [to have been] cursed. Or, indeed the curse, [though] incurred was not known by me, [who must have been] absent-minded in separation [then]. Therefore, I was directed by my friends that the ring should be shown to my husband.

Māricā—Daughter, you have come to know the facts. Therefore, now, no resentment should be entertained by you towards your co-worker in religion. Behold,

You were repulsed, when your husband was harsh through the obstruction of [his] memory on account of the curse; [but now] when [your husband has his] darkness removed [i.e. gone away], yours alone is the mastery. An image takes no effect on the surface of a mirror, whose brightness is marred by dust; but on a clean one [it] finds easy scope

१ अतः परं 'अचादण्ण (अयादरेण)' इत्यधिकं म-पुस्तके २ 'चरितार्थाधि'
ख-न. ३ नास्तीद ख-न-म-पुस्तकेषु, ४ 'प्रमुता तथैव' म.

राजा—यथाह भगवान् ।

मारीचः—वत्स, कचिदभिनन्दितस्त्वया विधिवदस्मांसिर्लुप्तजैतकर्मो पुत्र
३ एष साकुन्तलेयः ।

राजा—भगवन्, अत्र खलु मे वक्षप्रतिष्ठा । (बालं हस्तेन गृह्णाति)

मारीचः—तथा भाविनमेनं चक्रवर्तिनमवगच्छतु भवान् । पश्य ।

रथेनालुङ्घातस्तिमितगतिना लीणैजलधिः

पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः ।

इहायं सत्त्वाभां प्रसमदमनात् सर्वदमनः

पुमर्यास्यत्याक्यां भरत इति लोकस्य मरणात् ॥ ३३ ॥

राजा—भगवता कृतसत्कारे सर्वमस्मिन् वयमाशात्महे ।

अदितिः—भगव, इमा ए दुहिदुमणोरहमपती ए कण्णो वि दाव सुदवि-
१ त्थरो करीभदु । दुहिदुवच्छला मेणवा इह एव उपवन्ती चिद्वति ।

King—As your reverence says.

Māricā—Oh! you have greeted this son [of yours], born from Śakuntalā, whose natal ceremony is performed by us according to injunction?

King—Your reverence, in him, indeed, lies the permanence of my family.

Māricā—Similarly, may your majesty know him to be the universal emperor that is to be. Behold.

Crossing the ocean in a chariot, whose motion will be steady owing to the absence of jolting, he, an unrivalled warrior, will certainly (*purā*) conquer the earth, [consisting] of the seven islands. Here [known as] Sarvadāmana from his forcible taming of [all] animals, he will again attain the appellation Bharata, from his support of the world.

३३

King—We expect all [this] in him whose purificatory rites have been performed by your reverence

Aditi—Your reverence, let Kaṇva also be made acquainted with the details of this fulfilment of [his] daughter's heart's

१ इदं राजभाषणमधस्तन मारीचभाषणं च न विद्येत व-क-पुस्तकयोः.

२ 'अनुज्ञात' व-म.

[भगवन्, 'अस्या दुहितमनोरथसंपत्ते कण्वोऽपि स्तावच्छ्रुतविस्तर' प्रियताम् ।
दुहितवत्सला मेनकेर्होषचान्दी तिष्ठति ।

६ शाकुन्तला—(आत्मगतम्) मणोरहो वस्तु मे मणितो भगवदीह ।
[मनोरथ खलु मे मणितो भगवत्या ।]

मारीच —तप प्रभाकात् प्रत्यक्षं सर्वमेव तत्रभवत् ।

७ राजा—अत खलु 'मामनमित्रश्चो मुनि ।

मारीच —तथाप्यमी प्रियमस्माभि प्रष्टव्य । क कोऽत्र भो ।

(प्रविश्य) शिष्य —भगवन्, अयमस्मि ।

१२ मारीच —गालव, इदानीमेव विहायसा गत्वा मम वचनात् तत्रभवने कण्वाय
प्रियमावदय यथा पुत्रवती शाकुन्तला सच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन
प्रतिपृहीतेति ।

१५ शिष्य —यदाज्ञापयति भगवान् । (निप्रान्त)

desires Menakā, full of affection for [her] daughter, is even
here staying in attendance

Sākuntalā—(To herself) Indeed, my heart's wish has been
said by her reverence

Mārīca—Through the power of his austerities all [this] no
doubt is visually present to his reverence [Kanva]

King—Therefore, indeed, the sage was not angry with me

Mārīca—Nevertheless, we should inform him of the happy
event. Who is here, who, ho ?

(Entering) Pupil—Your reverence, here I am.

Mārīca—Galava, even now¹ having gone by the sky, report
the good news to his reverence Kanva at my word, thus That
Śakuntala with her son has been accepted by Dusyanta, who
gave old memory at the cessation of her curse

Pupil—As your reverence commands (Goes out)

१ ' इमाए० सपत्नीए (अनया० सपत्न्या) ' न २ अस्मात् पर ' तव पशुचरेहि
तवसेहि (तव पार्श्वचरस्तापसे) ' इत्यधिक म-पुस्तके ३ ' वियार (विस्तर) '
घ-न ४ नास्तीय नाट्योक्ति म-पुस्तके. ५ ' मम नाति० ' न, ' ममानति० '
घ-प.

मारीचः—वत्स, त्वमपि स्वापत्यदासहितः सव्युराखण्डलस्य रयमारुह्य ते राजधानीं प्रतिष्ठस्व ।

१८ राजा—यदाज्ञापयति भगवान् ।

मारीचः—अपि न

तत्र भवतु विडौजाः प्राज्यवृष्टिः प्रजासु

त्वमपि विततयसः रश्मिणः प्रीणयस्व ।

युगशतपरिवर्तनिवमन्योन्यकृत्यै-

र्नयतमुभयलोकात्तुग्रहश्लाघनीयैः ॥ ३४ ॥

राजा—भगवन् ! यथाशक्ति श्रेयसे यतिष्ये ।

मारीच —वत्स, किं ते मूयः प्रियमुपहसामि ।

१ राजा—अतः परमपि प्रियमस्ति । यदिह भगवान् प्रियं कर्तुमिच्छति तर्हिदमस्तु ।

Mārica—Oh!d, you also, accompanied by your son and wife, start for your capital, mounting the chariot of your friend Indra

King—As your reverence commands

Mārica—Moreover,

May Indra be bountiful of [his] rain towards your subjects. You also, performing sacrifices, please the celestials. Thus with reciprocal actions, laudable on account of the favours [conferred] on both the worlds, pass [you two] the rounds of hundreds of ages

34

King—Your reverence, I shall strive for good according to my strength

Mārica—Oh!d, what farther good shall I present to you?

King—Is there [any] good even greater than this? If your holiness even yet [lit in this case] desires to do good, then let this be.

१ इदं मारीचवापणमघस्तन राजवाक्यं न न-पुस्तके न दृश्यते. २ 'प्रीणयालम्' घ; 'भावयालम्' म. ३ 'श्रेयसि' म. ४ 'उपकरोमि' न. ५ 'अतः परमपि यदि भगवान् प्रसन्नः कर्तुमिच्छति' म. ६ 'तथाप्येतदस्तु' क.

(भरतवाक्यम्)

प्रवर्तता प्रकृतिहिताय पार्थिव
 मरस्वती श्रुतमहता 'महीयताम् ।
 ममापि च क्षपयतु नीललोहित
 पुनर्भव परिगतशक्तिरात्मभू ॥ ३५ ॥

(निष्क्रान्ता सर्वे)

इति सप्तमोऽङ्कः

मम प्रमिदमभिज्ञानशाकुन्तल नाम नाटकम्

(The actor's speech)

May the king exert [himself] for the good of [his]
 subjects - May the speech of those that are eminent in
 learning be honored - And may the self-born Siva, whose
 power all encompassing put an end to my re-birth 35

(All go out)

END OF SEVENTH ACT

Here ends the drama named Abhijnana-Sakuntala

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Text -Page 1 to 198 Published by Mr Natvarlal Kevachand Ganshi
 The Popular Book Store Surat & Printed by Shankarrao Narayansrao
 Nicum of N. L. Nicum & Sons at Shree 'Shanker' Printing
 Press Chowta Bridge, Surat.

NOTES

ACT I

THE PROLOGUE

At the beginning of the Act we have the Prastāvanī or the Prologue, which commences with the usual benedictory stanza, after which the Sūtradhāra enters. He then calls his wife, the Natī whom he informs of his intention of representing Kālidāsa's Śākuntalā before the learned audience that has assembled. In order to please the assembly the Sūtradhāra then asks his wife to sing. The song over, he cleverly suggests the entrance of Dusyanta in pursuit of a deer and quits the stage along with his wife.

अयं is often used at the beginning of Sanskrit compositions as a mark of auspiciousness. It is sometimes made to serve the purpose of a Mangala when the regular one is absent. This particle, along with the mystic syllable Om, is said to have emanated from the throat of Brahmā. Hence their auspiciousness. Note 'ओकारश्चायमलक्ष्यं द्वावेतौ ब्रह्मण पुनः । कण्ठं भित्त्वा विनिर्यातो तेन साङ्गलिङ्गमुमी ' The present अयं is probably not Kālidāsa's, but has been inserted by scribes later on. अभिज्ञानशकुन्तलम्—This is the more accurate title of the play and the one which is easily explicable, thus अभिज्ञायते अनेन इति अभिज्ञानम् that by which something is remembered, the token, which is a ring in the present case. शकुन्तलमधिकृत्य कृते नाटक शकुन्तलम् the drama having Śākuntalā for its subject. Such forms are obtained according to 'अधिकृत्य कृते ग्रन्थे' पा 4. 3. 87, which prescribes the taddhita affix अण्, that causes Vrddhi of the first vowel of the word according to 'तद्धितेवचामदे' 7. 2. 117. अभिज्ञानप्रधान शकुन्तलम् अभिज्ञान-शकुन्तलम् (न यमपदलोपी समास) the drama which has Śākuntalā for its subject and in which the token figures prominently. अभिज्ञानशकुन्तलम् is another title. It is rather a queer compound and may be explained in three ways : (1) अभिज्ञानेन (अभिज्ञानेन स्मृता इत्यर्थः) शकुन्तला यस्मिन् तत्राटम् अभिज्ञानशकुन्तलम् the drama in which Śākuntalā is remembered by a token. This gives us a व्यधिकरण बहुव्रीहि of a somewhat awkward kind. (2) अभिज्ञानेन स्मृता शकुन्तला अभिज्ञानशकुन्तला (मध्यमपदलोपी समास) This word is then metaphorically identified (अमेनेपचारात्) with the drama, which tells us how Śākuntalā is remembered by the token.

the upacāra or metaphor being based upon प्रतिपाद्य-प्रतिपादकभाव It is thus made an adjective of Nataka and consequently becomes neuter. This way is resorted to on the authority of Bhattoji Dīksita, who on pa 4 3 87 remarks 'शारीरिकं भाष्यमिति तु अभेदोपजागत्' In such a case it is wrong to dissolve the word as अभिज्ञानशकुन्तलामधिकृत्य कृते नाटकम् 'शकुन्तलम्' as some do, for this means that the rule 'अधिकृत्य कृते ग्रन्थे' is resorted to, which, however, would cause Vrddhi and the resulting form would be आभिज्ञानशकुन्तलम् (3) अभिज्ञानस्मृता शकुन्तला अभिज्ञानशकुन्तला (मन्यमपदलोपी समास) । अभिज्ञानशकुन्तला अस्ति अस्य तत् नाटकम् अभिज्ञानशकुन्तलम् । अर्शजादित्वात् अच् मत्वर्थीय । The peculiarity of this possessive termination अच् which is available according to 'अर्शभाविम्योऽच्' पा 5 2 127, is that it causes no change in the word to which it is applied and leaves no trace of itself in that word, अभिज्ञानशकुन्तला is a third title. It is explained as अभिज्ञानेन स्मृता शकुन्तला and is made applicable to the Nataka by लक्षणा or metaphor.

It is a well-known traditional custom of Sanskrit writers to begin their works with a salutation or benediction. This is called मङ्गल. It is credited with the power of removing obstacles and leading to safe completion the work undertaken. In dramas it usually takes the form of a benedictory stanza or stanzas, which are called Nandī. For the efficacy and desirability of the Mangala vide 'माङ्गलिक आचार्यो मदन दासोपस्य मङ्गलायै रुद्रिन्द्रसादिन प्रयुङ्क्ते । मङ्गलादीनि हि शास्त्राणि प्रयन्ते श्रीसुखराणि भवन्त्यायुषसुखराणि चाप्येतारथ इदियुक्ता यथा सुगिनि' पञ्जलि's महाभाष्य, 'ननु मङ्गलस्य समाप्तिराद्यनव नास्ति । मङ्गले क्लेशोपि सादमन्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात् । मङ्गलभावेऽपि निरणाव्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्याभिचारदिनि चेत् न । सादमन्यादौ विघ्नबाहुल्यान्माप्स्यभाव । निरणाव्यादौ तु प्रत्याह बहिरेव मङ्गलं कृतमनेन न व्यभिचार । ननु मङ्गलम् कर्तव्यं चेति प्रमाणमिति चेत् । न । शिष्टाचारा-नुमितश्चनेरेव प्रमाणत्वात् । 'समाप्तिरामो मङ्गलमाचरेत्' इति श्रुते' अथमङ्गलं दीपिका

Stanza 1 Construe -या सृष्टुं आद्यासृष्टि, या विधिदुत हविर्वहनि, या च होत्री, ये द्वे काल विरक्त, श्रुतिविद्यशुणा या विश्वं व्याप्य स्थिता, या सर्वजीवप्रवृत्तिरिति आहु, यया प्राणिन प्राणयन्त, ताभिः प्रत्यङ्गाभि अष्टाभि तनुभिः प्रपन्न ईश व पातु । (संग्रहा)

या . सृष्टि refers to water which, according to Manu, is the first creation of the Creator. Vide 'आसौदिदं तमोभूत्सप्रजातमलक्षणम् । अप्रनस्यन्नावितैयं प्रथममिव मर्वेन ॥ 5 तत् स्वयभूर्मयज्ञानव्यक्तो व्यग्रयनिदम् । महाभूतादि वृत्तीनां प्रादुरासीत्समोनुद ॥ 6 सोऽभिप्याय क्षरीरात्स्वात्मिस्रष्टुर्विविधां प्रजा । अप एव सप्तर्षादौ तासु धीर्देमवास्रष्ट ॥ 8' Ms 1 The Upanisads, however, give a different and a more scientific genesis of the world. Read 'तस्माद्वा

एतस्मादात्मन आकाशं सम्भूतं । आकाशाद्वायुः । वायोरग्नौ । अग्नेरापः । अपश्च पृथिवी ।
 पृथिव्या ओषधयः । ओषधीभ्योऽन्नम् । अन्नात् पुंस्यः ।' तैत्तिरीयोपनिषत् 2 1. 'सदेव
 सोम्येदमत्र आसीदेकमेवाद्वितीयम् ।.. तदैक्षत बहु स्या प्रजायेय इति । तत्तेजोऽयुजत ।
 तत्तेज एक्षत बहु स्या प्रजायेय इति । तदपोऽयुजत । ता आप एक्षन्त बहुषु स्याम प्रजायेमहि
 इति । ता अन्नमसृजन्त ।' छान्दोग्य 6 2. Manu also speaks of the water
 being produced from fire when he comes to describe the creation
 after a Mahāpralaya Vide Ms 1 75-78 It may be remem-
 bered that an orthodox Pandit can always reconcile these apparently
 conflicting accounts of creation found in the sacred texts
 and establish therein his celebrated ekavākyatā या . वहति
 refers to the fire, one of whose main duties is to take the proffered
 libations to the various gods, who consequently are spoken
 of as 'fire-mouthed' Note 'अग्निमुखा वै देवा' Also read 'वेदोक्तेन विधानेन
 मयि यद् द्रव्यते द्विवि । देवता, पितरश्चैव तेन नृणां भवन्ति वै ॥ 7 . देवता पितरश्चैव भुङ्क्ते मयि
 यद् हुतम् । देवतानां पिबुषा च सुखमेतदहं स्मृतम् ॥ 10' म मा आदिपर्व 7. विविहुतम्
 sacrificed or presented according to the prescribed rule Such oba-
 tions alone the fire takes to the various gods. The rest are merely
 reduced to ashes This is the belief Hence the propriety of the
 adjective हंत्री (one who sacrifices) refers to the sacrificer the
 Yajamāna, who, when initiated for the sacrifice, is, during the period
 of the sacrificial performance, regarded as a portion of Śiva Note
 'यथा च वृत्तान्तामिनः सद्योगनिखिलोच्चनैः सांशतया दुरासदः । तदैव संदेगहराद्विनापति शृणोति
 लोकेऽथ तथा विधीयताम् ॥' R 3. 66 The Yajamāna is referred to by
 the feminine form हंत्री, because the form qualifies वा (तनु) ये .
 विधत् who two make (the divisions of) time (such as the day
 and the night) This refers to the sun and the moon,
 whose popular names, दिनकर and रजनीकर, are relevant here.
 Manu, however, assigns to the sun alone the task of dividing
 time in this way Vide 'अहोरात्रे विभजते सूर्यो मातुषदेविरे । रात्रि स्वप्नाय भूतानां
 चैत्रायै वर्ननामह ॥ 65' Ms 1 Hence some find in this clause a specific
 reference to the two methods of reckoning time viz solar and lunar
 Thus the divisions of time meant here are, according to these people,
 not the day and the night, but the solar year and the lunar year, the
 solar month and the lunar month etc This explanation, though
 more scientific and ingenious, is, in our opinion, less poetical and
 natural and not the one intended by the poet, श्रुति गुणा (श्रुते श्रोत्रेन्द्रियस्य
 विषयः नाम शब्दः गुणः यस्याः) whose (special) quality is (sound which is)
 the object of hearing. Sound is the province of the sense of hearing,
 as रस, रसः, स्पर्श and गन्ध are the provinces of senses of seeing, tasting,

touching and smelling. The expression refers to Ākāśa or ether, through which sound travels and which therefore is considered to have that for its special attribute. Ether of course is विश्व, or all pervading, hence विश्व व्याप्य स्थिता. Note 'शब्दगुणरसास्पर्शश्च । तच्चेकं विश्वं नित्यं च ।' तत्त्वप्रदः, 'मनः सृष्टिं विवर्तते चोद्यमानं मिश्रकृत्या । आकाशं जायते तस्मात्तस्य शब्दगुणविद्वद् ॥ 75' Ms 1, 'अथात्मनः शब्दगुणैः गुणत्रयं पदं विमानेन विगाढमानं । रत्नाकर-वीक्ष्य मिथः ॥ जाया रामाभिप्राजो हरिस्त्रियुवाच ॥' R 13 1. Note that the expression विश्व व्याप्य स्थिता is clumsy. विश्व व्याप्य would have been enough. Compare for similar clumsy expression 'वेदान्तेषु यमाहुरेकपुण्य व्याप्य स्थितं रोदनी' V. 1 1. Or perhaps we may say that 'विश्व व्याप्य स्थिता' or 'रोदनी व्याप्य स्थिता' conveys the idea that the Lord remains even after occupying the universe, somewhat similar to what we have in 'स भूमिं विश्वतो रत्वा भयतिष्ठद् दद्याद्गुल्मम्' ऋग्वेद (पुण्यसूक्त) X 90 1 सर्वप्रकृति (सर्वेषां बीजाणां प्रकृति) the prime cause or source of all seeds : ॥ of all grains and corns. This refers to the earth, because all grains and corns come from the earth. For बीज in this sense vide Ku 5 15; Mk 1. 9 प्रकृति is a philosophic term, especially prominent in the Sāṃkhya system, and means the prime or original cause, as opposed to विवृति, which means a product evolved therefrom. सर्व प्रकृति is also explained as सर्वेषां बीजभूता प्रकृति the original cause of all. This is not good, as the earth can hardly be said to be so. The presence of इति necessitates the nominative for प्रकृति, which otherwise would have been in the accusative. The reading सर्वभूत-प्रकृति means (1) the cause of all elements, (2) the cause of all created beings. (1) will not do, as it is not true of the earth, which, moreover, is itself an element. (2) would appear to be supported by Ms 9 37 'इयं हि भूमिर्भूतानां प्राणवती बोनिदृच्यते ।' The Bhūtas referred to are divided into four different kingdoms. Note 'नृपशाद्या जरायुजा । त्वेदं जहृदिशाद्या पालितपादयोऽङ्गजा । उद्भिदस्तृणमाद्या अमरया प्राणवन्तः' refers to the air. The tautology in this expression is removed by taking प्राणि in the general sense of 'beings,' and प्राणवन्तः in the special sense of 'possessed of breath or life.' Or प्राणवन्तः should be explained as 'possessed of strength or vitality'. This latter is, however, not good for the possession of strength or vitality does not depend on air as that of breath or life does. तस्मिन् प्रपन्न—This is explained in three ways (1) who is possessed of (प्रपन्न = संपन्न or युक्त) those eight perceptible forms, (2) प्रपन्न प्राप्त आश्रित युष्माभिः सेविन इत्यर्थः, तनुभिः व पातु may Iśa, (when) resorted to (by you), protect you with those eight perceptible forms, (3) तनुभिः प्रपन्न प्राप्त अनुमितः अस्तीति हास इत्यर्थः.

Īśa's existence is inferred from his eight forms which are directly perceived. In the first two cases प्रत्यक्षाभि serves to heighten the glory of Īśa inasmuch as it tells us that his forms are directly perceived and thus cannot be mistaken by even dull-minded persons. In the third case the प्रत्यक्षत्व of the forms serves as the basis of the अनुमान of his existence ईश (ईष्टे अमौ) is Śiva, because he is the Master *par excellence*, न refers to the audience on which the benediction is pronounced.

It will be noticed that though Śiva is in this stanza described as possessed of the eight forms mentioned in the Purāṇas, those eight forms exhaust everything in the universe. This means that when Kālidāsa came to write the Abhijñānaśākuntala, his mind had spiritually developed to such an extent that he looked upon the whole universe as a manifestation of the supreme deity. It is interesting to contrast this state of the poet's mind with indications thereof revealed by the Nāndī stanzas of his two previous plays.

In this stanza the eight forms of Śiva are spoken of as pratyakṣa or perceptible. But according to the Naiyāyikas, Ākāśa and Vāyu are not pratyakṣa, but anumeya or inferable. How then did Kālidāsa speak of them as pratyakṣa? This difficulty is removed if we remember that the Vedāntins admit the perceptibility of both Ākāśa and Vāyu and even among the Naiyāyikas the New School recognises the perceptibility of Vāyu at any rate. Read 'स्पर्शानुसंगो वायुः । तथाहि—योऽयं वायौ बानि सति अनुगार्णात्तस्पर्शो भासते स्पर्शं न क्वचिदाश्रितं गुणत्वाद् रूपवत् । तस्माच्च प्रतीयमानस्पर्शाश्रयं न वायुः । ननु वायुः प्रत्यक्षं प्रत्यक्षस्पर्शाश्रयत्वाद् घटवदिति चेन्न । उद्भूतरूपवत्त्वस्योपाधिन्वात् । तस्माद् रूपरहितत्वाद् वायुः प्रत्यक्षः ।' टीपिका p 9 (B S S), 'अपाकजोऽनुगार्णात्तस्पर्शस्तु पवनो मतः ॥ 42 निर्यगमनवानप ज्ञेयं स्पर्शादिलिङ्गकः । 43 वायुर्हि सर्वशब्दधृतिरुपैरनुमीयते, विजानीयस्पर्शेन विलक्षणगन्धेन तुगादीनां भूसा नास्तीति ना कम्पनेन च वायोरनुमानात् ।' मुक्तावलि 42, 43 (निर्णयः), 'नवीनास्तु-बहिरिन्द्रियद्रव्य-प्रत्यक्षमात्रे न रूप कारण प्रमाणाभावात्, किन्तु चाक्षुषप्रत्यक्षे रूपं स्पर्शनप्रत्यक्षं स्पर्श-कारणमन्वयव्यतिरेकात् तस्मात् प्रभा पदयामीतिवत् वायुः सूक्ष्मासीति प्रत्यक्षमनवात् वायोरपि प्रत्यक्षस्य संभवश्चेत् ।' Ibid pp 245, 246 द्वे त philosophers make a distinction between भूलाकाश and अव्याकृताकाश . Of these the former is capable of production (उत्पत्तिमत्) and possessed of a blue colour (नीलरूप) and is thus capable of being perceived by divine vision (दिव्यदृष्टिगोचर) . Note मध्वाचार्य's अष्टव्याख्यान अ ॥ पा ॥ अधिकरणा 'भूतमप्यसितं दिव्यदृष्टिगोचरमेव तु । उत्पद्यतेऽव्याकृतं तु गगनं साक्षिगोचरम् ॥' On

Dusyanta's return to his capital with Bharata and Śakuntalā, which event as though brought life to all his subjects; ईश. hints at Dusyanta who was also possessed of these eight forms, for, the five elements entered into the composition of his body, he was a sacrificer because he performed sacrifices and he united in him the peculiar properties of the sun and the moon owing to the peculiar nature of his lustre and also owing to his being a combined *avatār* of all the Lokapālas

Kālidāsa glorifies Śiva in the Nāndī of his three dramas and offers salutation to the same deity in the beginning of his Raghuvamśa. The Meghadūta also contains respectful references to Śiva. All this clearly shows that he was a devotee of Śiva, though far from being a bigoted Śaiva. His description and glorification of Brahmā and Viṣṇu in the Kumārasambhava 2 and the Raghuvamśa 10 respectively at once proclaim him to be a man of a Vedāntic or liberal turn of mind and his real creed is probably contained in Ku 7 44 ('एकैव कूर्तिर्विभिन्ने त्रिधा सा सामान्यमेवा प्रयमावगम् । विणोर्हरस्तस्य हरिः कदाचिद्वेधास्तयोस्तावपि धातुगर्वा'), wherein he tells us that Viṣṇu, Hara and Brahmā are manifestations of the same deity. Yet the fact that he chose Śiva to glorify and salute at the commencement of his works, when he could as well have chosen Viṣṇu or Brahmā, is highly significant and we should probably be not far from truth if we said that Kālidāsa belonged to that type of Vedāntins who, though conscious of no difference between Viṣṇu and Śiva, had, like Bhartrhari, a predilection for Śiva! Compare 'महेश्वरे वा जगतामर्षीश्वरे जनार्दने वा जगदन्तरात्मनि । तयोर्न भेदप्रतिपत्तिरस्ति मे तथापि भक्तिस्तद्वेन्दुमुखरे ॥' वैराग्यशतक

1. 1. 1—नान्यन्ते at the end of the Nāndī or the benedictory stanza. For more explanation about Nāndī and for Sūtradhāra vide Appendix A. नेपथ्यम् is a word of doubtful etymology. The व्याख्यातुषा derives it from नि ॥ the eye, or नि ॥ the leader and पथ्य ('निना नेत्रस्य, नेनेर्नुवा पथ्यम्') It means (1) the curtain, (2) dress, costume, attire, toilet or decoration ('नेपथ्यं स्याज्जवनिका रङ्गभूमिं प्रसाधनम्' अजय and 'साकपवेधौ नेपथ्यं प्रतिवर्त्त प्रसाधनम्' अमर); (3) the tiring room or the dressing room for actors ('कुलीलवकुटुम्बस्य स्थल नेपथ्यमुच्यते'), and (4) the actor's costume or make-up which suggests him to be Rāma, etc. ('रामाविद्युज्जको वेधौ नटे नेपथ्यमुच्यते' भरत) In नेपथ्याभिमुखमवलोक्य नेपथ्य has the first sense नेपथ्यविधानम् (नेपथ्यस्य वेपथ्य वस्त्रस्य विधान रचना परिधानम्) the putting on or arrangement of your dress, your toilet. Here नेपथ्य has the second sense. The expression यदि .सितम् is signi-

ficant . It suggests that even in those early days of Kālidāsa women took frightfully long over their dress and toilet . Everybody, who has to attend a social function, or to go to see a film, with lady-members of his family, knows, sometimes to his annoyance, this eternal characteristic of women . For this sense of the compound vide R 14 9 नेपथ्यविधानम् can be explained in two other ways viz.

(1) the putting on or arrangement of your dress, necessary to make you look as Natī, my wife . Here नेपथ्य has the fourth sense . This would mean that the sentence is addressed to the person who was to play the part of the Nab and who was in the tiring room busy with his or her make-up . The vocative आर्ये, which definitely means the sentence is addressed to his wife, is against this interpretation.

(2) The arrangement of the tiring room, such as the dressing of the different actors, who were about to play their parts . This is also not good . For, it is not proper that the Sūtradhāra should expect his wife to look to these matters before formally acquainting her with the drama that he wants to represent : 1 2—अवसितम् (from अव+सि ह्यति to finish) completed तावत् has no special sense here . It may best be translated by the English 'just'.

आगम्यताम्—The imperative in the passive voice signifies a courteous command or request : 1 4—आर्यपुत्र hit son of the respectable or worthy one (viz the father in law) . This is the usual epithet with which women address or refer to their husbands in Sanskrit dramas . ' गर्वव्रतिमि पतिर्वाच्य आर्यपुत्रेति यौगुने ' ' ऊढायां देवि दयिते पुमानाह प्रिया प्रति । आर्यपुत्र च जैदिश नाथ साय्याह वाम्भम् ॥ ' नाट्यरक्षणरत्नोद् 2254-2255 आर्य is defined as ' कुल शील दया दान धर्म सत्य वृत्तता । अदोह इति येष्वेतत्तानापरान् सप्रचरते ॥ ' ' कर्तव्यमाचरन् सार्यमकर्तव्यमनाचरन् । तिष्ठति प्रवृत्ताचारे स वा आर्य इति स्मृत ॥ ' नियोग command : 1 6—अभिरूपभूयिष्ण (1) अभिरूप-

भूयिष्ठ प्रभूतमो भाग यस्या the greatest part of which is learned : 6 for the most part composed of learned men . For अभिरूप in the sense of learned see Manu. 3 144 . Note that भूयिष्ठ, though an adjective is here taken as a noun, according to Vāmana's dictum ' विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ ' वाक्यालंकारसूत्र 5 1. 10 (विशेष्यस्य प्रतिपत्तौ खातवां विशेषणमात्रस्यैव प्रयोगः) (2) अभिरूपे भूयिष्ठा बहुला crowded with or abounding in learned men . Here अभिरूप is taken as a noun according to the same dictum (3) अभिरूपा भूयिष्ठा (many) दस्याम् . Here अभिरूप is a noun and भूयिष्ठ an adjective and the inversion of the order of the two words in the compound is had according ' वाहितान्यादियु पा 2. 2 37 ' प्राप्तस्त्वहं पामिरुता ह्युपमनोऽयौ ' अमर . As this was the

first occasion on which the play was being acted (Compare 'नवेन नाटकेन'), the Abhirūpas probably included the Prāśnikas or judges, whose duty in ancient days it was to examine a play and make a report to the king with a view to award a prize to the author. Vide for the qualifications of these Prāśnikas Bharata's Nāṭyaśāstra 27. परिषद् (परितः सङ्गच्छन्ति अस्याम्) an assembly. कालि वस्तुना the plot of which has been woven or composed by Kālidāsa : 1 7— अभिज्ञाननाटकुन्तल नामधेयं वस्य. नामधेयम् (name) is the same as नामन्. The affix धेय is added to मग्न, एग and नामन् without any change of meaning, according to the Vārtika 'भाग्यपनामध्वो घेय' उपस्थानव्य-मस्माभिः we have to wait upon with, or present, (the drama) : 1 8— तत् therefore, for the reasons contained in the previous sentences प्रतिपात्रम् (पात्रे पात्रे इति) on every character. This is an अव्ययीभाव compound obtained in the sense of वीप्सा (repetition) After आधीयताम् supply भवत्या. The Sūtradhāra is here pointing out to his wife the difficulties in the way of the successful presentation of the play. First, the audience was learned and would not be satisfied with anything less than a complete success. Secondly, the play was by the great Kālidāsa in the representation of whose diverse situations great skill was necessary. Thirdly, the drama was new. It was in fact being represented for the first time. Therefore (तत्) the Sūtradhāra asked his wife to bestow her care on all the *dramatis personae* individually (R) प्रति. यत्न is translated by Williams as 'let care be applied by each to his own part (or character)'. This is not good. First, after the enumeration of the difficulties a direct appeal to the Nati to bestow her care on every character is more natural. Secondly, with this interpretation the sentence becomes grammatically awkward. We must supply some such word as मद्दर्शेण or सर्वे. as the subject of आधीयताम्. The sentence thus assumes the appearance of an indirect construction, which is foreign to Sanskrit. Or, we must explain प्रतिपात्रम् as पात्रेण पात्रेण, which is not common use. Abhirāma supplies अस्माभिः and remarks 'अस्माकं यत्नाद्यनन्त्य प्राप्त काल' This also is bad : 1 9— सुविहित .. हास्यते (supply सोऽप्येव) सुविहित (समीचीनतया रचित- व्यवस्थापितो वा) च अस्ति प्रयोग (नाटक-दर्शनं) च तस्य भावः तया आर्यस्य = आर्येण—on account of, or owing to, the representation having been well arranged by your honour, nothing at all will be abandoned (by goodness) i. e. everything will turn out well and successful. This sentence has been variously explained. The above is in our opinion the best explanation. In order to under-

stand the beauty of the passage the logical sequence of the speech in this dialogue must be remembered. The Nat enters the stage at the Sutradhara's call and asks for orders. He informs her of his intention of representing Kalidasa's *Sakuntala* and after enumerating difficulties, asks her to take care of every character. The Nat knows her husband to be an excellent manager but not liking his diffidence, which to her is clearly visible in his enumeration of difficulties, remarks that as he has so well arranged the representation, his play is bound to be a success. She is here paying a compliment to her husband's skill in arranging all details of dramatic representation which he has acquired owing to his thorough knowledge of the art of scenic representation. As the Sutradhara possesses प्रयोगविज्ञान he is able to have प्रयोगसुविधान. That is the Nat's line of argument. The Sutradhara does not agree with it. He reminds her that mere knowledge will not do. In fact he will not consider himself learned, though he knows he is, until the learned are satisfied with his representation. The Nat, as a Hindu wife does not want to proceed further with the argument, but apparently shows her agreement with the view of her husband and asks what is the next thing to do. Other interpretations are 'by reason of your honour's good assignment of the parts of the play (to the several actors); e. by reason of your skill in casting the characters (Kātavema, preferred by Williams) 'by reason of (our) good acting (Candrasekhara) परिहास्यते is pass. fu of हा with परि to abandon न हास्यते is idiomatic for 'nothing at all will be wanting. Properly we must supply some such agent as सौष्टवेण or चारुतया for परिहास्यते. Another way of explaining this without supplying सौष्टवेण or चारुतया is to take आर्यस्य = आर्येण, for a genitive can generally be used for any other case, according to 'पृथी शोये पा 2 3 50. Thus आर्येण निमपि न परिहास्यते nothing at all will be lost by your honour; e. your reputation etc., will by no means suffer; e. the performance will be a complete success. 1 11—भूतार्थम् something which has happened, which is a fact, the truth. The Sutradhara means to say that the lady does not know the truth in such matters and is merely led away by the glare of his learning.

Stanza 2 Construe—विदुषां परितोपात् आ, प्रयोगविज्ञान साधु न मन्ये । अत्र शिषितानामपि चेत् आत्मनि अप्रत्ययम् [अस्ति] । (आर्या)

परितोपात् धा—The preposition आ is used to express the limit conceptive (अभिविधि), or in the sense of 'from' and also the limit

exclusive or conclusive (मर्यादा), or in the sense of 'till,' 'as far as,' and in both cases governs the ablative case, e. g. 'आ मूलाच्छोतुमिच्छामि' *infra* (i 24 59) and 'आकेलासात्' Me 11. Sometimes आ in the two above senses forms an अव्ययीभाव compound, according to 'आह मर्यादामिविचो' पा 2 1. 13, when joined to a noun; e. g. आजन्म from the birth, आमरणम् till death. In the present case आ is a कर्मप्रवचनीय, governing the ablative and denotes मर्यादा विज्ञानम् the special or excellent (वि) knowledge (which, O Natī, has struck you so much and which you think would give me success) बलवत् शिक्षितानाम् of the highly educated, or very well instructed बलवत् is an adverb. It is a mistake to take it as an adjective to चेत, as some do. Its use as an adjective is not Kālidāsian. The poet is fond of using it as an adverb. As such it occurs five times in the Śākuntala, thrice in the Vikramorvaśīya and twice in the Mālavikāgnimitra. As an adverb बलवत् is also found in Ku 3. 69. Besides बलवत् चेत does not sound good Sanskrit. Another way of taking it, even as an adverb, is आत्मनि बलवत् अप्रत्ययम् highly diffident of itself. But this is not quite so good, न विद्यते प्रत्यय (confidence) यस्य तत् अप्रत्ययम्. The word शिक्षित, though of common occurrence, deserves to be once noted. It is the past pass part of शिक्ष to learn (विद्योपादाने) शिक्षित thus means 'learnt' e. g. शिक्षितोऽयं ग्रन्थः शिक्षु does not mean to teach. शिक्षित in the sense of 'learned' or 'taught' is therefore obtained in the following way. Take शिक्षित in the sense of a noun viz शिक्षणम्, according to 'नृपुंसके भावे क्त' पा. 3. 3. 114 (स्त्रीत्वविशिष्टे भावे काल्पनामान्यं क्तं स्यात् । जल्पितम् । शयितम् । हसितम् । सि. कौ). Then शिक्षितमस्ति अस्य स शिक्षित, by the addition of the possessive termination अच् according to 'अर्गभादिभ्य अच्' पा 5 2 127. Thus शिक्षित comes to mean one who has had education, learned. Yet शिक्षित is an adjective and it is to be understood as a noun, as in the present case, according to Vāmana's famous dictum already noted. It may be remembered that this stanza contains a poetic defect called अविवृष्टविधेयाज्ञ, which consists in not giving proper importance to the predicative portion in the sentence (अविवृष्टं प्राधान्येनानिर्दिष्टं विधेयाज्ञ यत्र). It is, for example, the privilege of the predicate to be heralded by the subject and when an author ungraciously uses it before the subject, he perpetrates this defect. Note ' अनुवचनमुक्त्यैव न विधेयमुदीरयेत् । न शब्दधार्यं किञ्चित् कुत्रचित् गतितिष्ठति ' Here the predicate अप्रत्ययम् is used before the subject चेत. Hence the defect, which is removed if we amend the text as 'स्वास्मिन् प्रत्येति नो चेत'. The figure in the stanza is अर्यान्तरन्यास for which vide Appendix-B. It is interesting to con-

trast the Sutrādhārā's diffidence of his abilities with the Nati's confidence of success (R) The audience must have found the attitude of the two very pleasing

1 2 1—एव तु इदम् Is it so? तु has an interrogative force and implies some doubt on the Nati's part regarding the statement which her husband has so gravely made. She, however, does not want to argue with him and cuts matters short by asking what is next to do. Really, the Sutrādhārā's general proposition does not represent the whole truth. Like all proverbs, it contains only half its portion. One may say, the more a man knows, the more confident he grows of his powers. Kalidasa probably suggests this by putting the significant तु in the lady's otherwise perfect question of appeal 1 2 2—न विद्यते अन्तरम् (delay) यस्य तत् अन्तरम् : तच्च तत् करणीयम् something which is to be done without delay Or न विद्यते अन्तरं यस्मिन् कर्मणि यथा तथा अन्तरम्। अन्तरं करणीयम्। हृदयेयनेन समास : 2 3—श्रुतिप्रसादनं श्रुतीनां कर्णानां प्रसादनं सुखनिर्माणं तस्मात् than pleasing the ears तस् is added in the sense of the ablative. Note that अन्य along with आगत इतर, कृते and others governs the ablative, according to 'अन्यारादिनर्तेदिक्शब्दाञ्छूतपदाजाहियुक्ते' पा 2 3 29 : 3 4—अप्रिहृत्य with reference to, concerning, having made the subject : 3 6—नतु conveys a very gentle rebuke and may best be translated by 'why'. The Sutrādhārā means to say that the Nati ought to know that she should sing with reference to the summer which had just set in अचिरप्रसूतम् which has recently set in or commenced उपभोगान्तरम् suited to enjoyments

Stanza 3 Construe—द्विषा सुभगसालिलावगाहा पाटलससर्गसुगन्धिनववाताः प्रच्छदयसुलभनिद्रा परिणामरमणीया [चर्वन्ते] : (आर्या)

सुभग सलिले अवगाहं येषु wherein a plunge or immersion in water in delightful पाटलानां संसर्गं सुगन्धिनवस्य or वने वातं येषु wherein the sylvan breeze is fragrant owing to contact with Patala flowers प्रच्छदयस्य येषु ते प्रच्छाया (प्रदेशः) । तेषु सुलभा निद्रा येषु wherein sleep is easily obtained in thickly-shaded places. Note that प्रच्छदय is really an adjective and is used as a noun according to Vamana's 'निरामयप्रयोगो विद्वद्यप्रतिपत्तौ.' परिणामे रमणीया delightful or charming towards their close परिणाम रमणीयं येषाम् (whose close is charming) would also do. Here the inversion of the two words in the compound is to be accounted for by 'वाहिन्यादिषु' पा 2 2 37. For the general idea in this stanza compare 'प्रचरन्मूर्ध्नि सृष्टीयचन्द्रमा-सदावगाहक्षमवार्तिमन्त्रं । दिनान्तरस्योऽनुपशान्तममथो निदाधनात् समुपागतं प्रिये'

Rs I 1; also विदुषालम्बिका 4. 2. The stanza explains how the season is upabhogaksama by pointing out its upabhogya characteristics (R) Out of four such characteristics, here pointed out, three would appeal to almost every one. In summer we like a dip in cool water, either in a well, a river or the sea, or ■ swimming pool, we are overcome by sleep in shady places in the afternoons and find the evenings delightful. Fragrant sylvan breezes are not matters of common experience, but the pleasant smell of flowering creepers in the gardens is experienced by many.

Stanza 4 Construe — दयमाना प्रमदाः भ्रमरे ईषदीप्यच्छुम्बितानि सुकुमारकेसर-
गिह्वानि शिरीषकुहमानि अवर्तसयन्ति । (आर्याभट्ट उवाचा गीतिर्वा नाम)

प्रमदा means ■ woman in the exuberance of youth (प्रकृष्ट मद् यस्या). दयमाना taking pity, showing kindness. Here kindness is to be shown by handling the flowers in a gentle manner. One would perhaps expect youthful women, fond of decoration, to use the flowers roughly. But the women, of whom the Natī sings, were no vandals. This is indicated by the use of the significant adjective दयमानाः. The adjective also shows that the ladies possessed well developed æsthetic sense. The Śirīṣa is the most delicate of Sanskrit flowers. Not merely the women but also the bees had consideration for these Śirīṣa flowers; for they kissed them only very gently (ईषदीप्यत् lit. very slightly). सुकुमारा केसराणां शिखा. येषां तानि the tips of whose filaments are very delicate. As a matter of fact not merely the tips, but the filaments in their entirety are delicate. From this point of view सुकुमारा केसराणि एव गिह्वा येषां (whose crests in the form of filaments are very delicate) would perhaps be better. Note that the construction may be improved a little by taking सुकुमारकेसरगिह्वानि (अत एव) भ्रमरे etc. अवर्तसयन्ति (use as ear-ornaments) is a den. verb from अवर्तस an ear-ornament. Kālidāsa often describes his women as decorating themselves with Śirīṣa flowers. We shall have proof of this in our play. Also vide R. 18, 48, 61, Me 67, Rs 2 18. His women at the same time are compassionate towards trees. Sakuntalā for example would not pluck foliage from trees, though fond of decoration. Note Ku. 2 41, R. 16, 19. Williams translates दयमाना by 'loving or amorous'. This is not correct, as the word does not possess that sense. The difference between the descriptions of the summer as given by the Sūtradhārā and the Natī is noticeable. The Sūtradhārā refers to manly enjoyments such as swimming and sylvan parties, while the Natī mentions a point, so beloved of women viz. toilet and decoration.

141-रागे बद्धा नित्यस्य वृत्तयः येन which fixed (all) the functions of its mind on the melody. The audience liked the song so much that it forgot to exercise any other sense-organ except that of hearing. Hence it appeared that it had centred all these functions on the melodious song. Perhaps a better way of dissolving this compound would be रागेण बद्धा (bound captured) नित्यस्य वृत्तयः यस्य आलिखित इव as though drawn in a picture. The audience listened motionless to the enchanting song. Hence the fancy : 43-सर्वतः on all sides, wherever I cast my glance रह means primarily the stage, the theatre, then the assembly gathered there, the audience वतम्. आश्रित्य resorting to which Prakarana प्रकरण is a variety of dramatic composition (rupa) and includes such pieces as the Mrechakatika, the Mālatīmādhava etc. It is different from a Nataka like the Sākuntala etc. The poet uses the word Prakarana purposely. It shows how completely the Sūtradhara, under the influence of the Nati's enchanting song, had forgotten his own words, which referred to a Nataka that was to be put on the stage : 44-स्तु has the sense of gentle rebuke again आर्गनिधे—Supply भवद्भिः. Both आर्य (worthy) and मित्र (honourable) are epithets or titles of respect. आर्य is usually prefixed e.g. आर्यवाणस्य, आर्यगणदाम् etc. मित्र is generally suffixed and is always used in the plural e.g. सख्यमित्रा वाचस्पतिमित्रा etc. Jagaddhara in his commentary on the Mālatīmādhava paraphrases मित्र by 'वैद्यानमित्र'. while Prthivīdhara in his commentary on the Mrechakatika renders it by 'अभ्यस्तगुरुभ्रात्रन्'. Both these terms as also the plural serve to intensify the sense of respect which the Nati feels for her husband. आगतम् is a polite equivalent for the ordinary गतिम् : 45-प्रयोगे अधिक्रियताम् should be selected, or taken up, for acting or representation : 46-मन्यगनुमोदितोऽस्मि I am well reminded. This shows how completely he had forgotten himself. He himself acknowledges II

Stanza 5 Construe —अस्मि त्वं हारिणा गीतसमग, सारद्वेण एव राजा दुष्यन्त इव, प्रथम इति 1 (अनुगम्य)

अस्मि is an indeclinable in the sense of अहम्. हारिणा captivating, ravishing, alluring गीतसमग by the melody of your song प्रथमम् (first) (order), प्रथमं मया निवारयन्मिन् स्वर्गेषु यया तवा, अतिरहिता-अति-अतिगतिन रह वेग यस्य तेन of extreme or great velocity or speed एव—With this the Sūtradhara points to that part of the stage from which Dusyanta is to enter सारद्व, a spotted antelope, सार (spotted) अहं यस्य. The Sandhu is peculiar and is known as परम्य. It is obtained

only when सारङ्ग means an animal or a bird -In other cases (e g. when the word means a sage) we get the regular सारङ्ग. This we have according to the Vārtika 'शकन्वादिषु परस्मै वाच्यम्' - (सारङ्गः पशुपक्षिणो । नाराङ्गोऽन्य । मि. कौ) The expression गीतरागेण मारङ्गेण suggests the name of the musical mode (राग), called सारङ्ग. It would thus appear that the Natī sang this stanza in मारग-राग. The musical राग is thus defined योऽसौ च्चित्रविशेषस्तु स्वरवर्णविभूषित । रजको जनचिन्ताना स राग कथितो बुधै ॥ ' संगीतरत्नाकर अ 2

निष्क्रान्तौ go out of the stage, exit. Either say नटी च छत्रधारश्च निष्क्रान्तौ, or simply अभिनेतारौ जनी निष्क्रान्तौ. प्रस्तावना is the Introduction or Prologue. Vide Appendix A for definition.

The dramatic purpose of an Introduction is briefly to introduce the poet and the play and to prepare the audience for witnessing the piece to follow. Before the play actually starts, the audience generally becomes very impatient and sometimes rowdy and there is a lot of noise created in the theatre. The Prastāvanā must be able to quiet the audience and capture its attention. This is the most perfect and natural of Kālidāsa's Prastāvanās. The idea of making the Natī sing is very happy and admirably serves the purpose of silencing the audience. Even while the assembly is under the influence of the Natī's enchanting melody, Dusyanta enters and the play starts. The way in which Dusyanta is introduced is also very natural. There is a tinge of unnaturalness in the cry of the Apsarases being heard just after the Sūtradhārā's request to the audience in the Vikramorvaśīyam. The Prastāvanā to that play thus ranks lower in the order of merit. The Prastāvanā again should be short. Some dramatists make it unnaturally long by introducing all kinds of discussions in it. A long-drawn Prastāvanā tires the audience, which has a right to say that it has assembled to witness the drama and not to listen to the views of the poet on sundry matters, or to hear an exaggerated account of his greatness and learning. Kālidāsa's Prastāvanās are all short.

This Prastāvanā is further suggestive of the poet's mature mind and well-established reputation. His Mālavikāgnimitra was exhibited on the occasion of a spring-festival, when there would be no dearth of audience even for a second-rate dramatist. Besides there, he had to establish his claim to be heard by plainly telling his audience that everything old is by no means gold. In the Vikramorvaśīyam the

Sūtradhāra has, more or less helplessly, to appeal to the assembly to be attentive for one reason or another. Both in the *Mālavikāgnimitra* and the *Vikramorvaśīyam* the poet makes reference to former dramatists, which shows that he then suffered from some kind of inferiority complex. But here he finds no necessity of doing so, because he has now well established his reputation as a dramatist. The very name of Kālidāsa is enough to attract a large, and what is more important, a learned assembly and the Sūtradhāra's anxiety is, not how to secure a patient hearing, but how to represent adequately a new play of Kālidāsa and to please the learned. The poet now no longer appears to be banking after the applause of the listening audience. To him the satisfaction of the learned few has now become more important. This state of mind one attains only when, after diving deep into human affairs, one comes to realise the bhūtārtha. Kālidāsa seems to have done so when he wrote his *Śākuntala*.

THE MAIN SCENE

King Duśyanta of Hastināpura is out hunting. His fancy is caught by a certain antelope in pursuit of which he wanders far from his army and arrives near the precincts of Kanva's hermitage. When about to kill the antelope with an arrow, he is prevented from doing so by three ascetics, who tell him that the animal belongs to the hermitage and deserves not to be killed. The king respects the holy men's desires and receives from them invitation to go to the hermitage and experience their hospitality. On inquiry he learns that the great sage Kanva is not at home, but that having appointed his daughter Śakuntalā to receive the guests, has gone to Somatīrtha to pacify her adverse fate. The king accepts the invitation and proceeds towards the hermitage. Alighting at a distance from his chariot, he removes his royal raiment and prepares to enter the sacred place when his right arm begins to throb, thus leaving him in suspense as to what it may mean.

Three young girls now make their appearance, engaged in watering trees, and one of them the king recognises to be Śakuntalā. He is struck at their beauty and especially at that of Kanva's daughter. Remaining concealed behind the trees, he watches their actions and hears their conversation. Admiration of Śakuntalā's beauty now develops into love for her. At this time a bee attacks her face and the delicate girl becomes so alarmed at the assault that she cries out

for help. The king takes advantage of this opportunity to introduce himself and drives away the impudent bee that was hovering round Śakuntalā's face. From inquiries made with Anasūyā and Priyamvadā, Śakuntalā's two friends, Dusyanta finds out that she is really the daughter of Viśvāmitra and Menaka, that Kanva is merely her foster-father and that it is his intention to marry her to a suitable husband. This confirms the king's passion for her. In the meanwhile Śakuntalā is also struck at the king's appearance and readily falls in love with him. And both the lovers manifest their feelings so clearly as to be easily observed by the two friends.

At this time an elephant, frightened at the unusual sight of the king's chariot, enters the penance-grove and causes great commotion among the residents. This unsettles the girls, who repair to the hermitage, leaving the king, now not at all eager to return to his capital.]

1. 5 2—तन in तत प्रविशति does not seem to possess any special significance. It is really a formal stereotyped part of such stage-directions. We may however explain it as 'when the curtain goes up' तन = नेपथ्योद्गमनानन्तरम् मृग माधु अनुसरति अर्थाः मृगानुगारी closely following a deer शरेण सहितः सगरः । सगरश्च अमौ चापश्च सगरचापः । स हस्तौ यस्य Or सगर चाप ययो तौ सगरचापौ । तादृशी हस्तौ यस्य सतः is really the son of a Kṣatriya by a Brāhmana girl. His profession was that of a charioteer. Hence Sūta comes to mean a charioteer. Note 'क्षत्रियाद्विप्रस्यया सती भवति जातिः ।' Ms. 10 11. 'सूतानामध्वमार्यम्' Ibid 10 47 1. 5 3—The Sūta, according to Bharata's canon, should always address his master as आर्यमन् long lived one 'आर्यमन्निति रात्र्यस्तु रथी मूढेन नैवेद्ये ।.. ' नाट्यशास्त्र 17 74. This was probably so because the charioteer was generally an old experienced servant and as such was justified in looking upon the young warrior as his child, at whose hands he rightly deserved respect. Sometimes, he served successive monarchs. Sumantra, for example, was properly the charioteer of Daśaratha. But he did service to Rāma and also to the son of Lakṣmana. 'Long-lived one' was further a specially appropriate form of address to those, who always stood in imminent danger of their life. And the warriors' safety often depended on their charioteers' skill.

Stanza 5 Construe—हृण्यगारे अविज्जकामुक्ते त्वयि च बहुदेवन् । अहं । मृगानुगारिणं माक्षान् पिनाकिनं पश्यामि द्वय । (अनुष्टुप्)

कृष्णशरौ on the black and spotted antelope. कृष्णशरौ गारुडः Thus कर्मयोग्य compound is formed according to 'वर्णवर्णैः' पा 2.1.69 (समानाधिकरणेन वर्णवर्णानां वर्णवर्णानि समस्यते । कृष्णशरः । गारुडविशेषः) शर or शर means spotted, motiled variegated. Read 'शरं गारुडातयो' रम्य अविष्ट ज्योतिर्यम् (प्रदियमानः) । अधिष्ठाता या येन तद् इति वा (मन्त्रीहि) । रम्यं प्रसरति तत् समुत्तम् । अधिष्ठाय कर्मसु यम् पिनाकी is Śiva, because the name of his bow is Pinaka. Great warriors had special names for their bows. Venus's bow is known as Śaraga. Arjuna's Gandiva. The reference is to the story of the destruction of the gods' sacrifice by Śiva. The gods once performed a sacrifice but not understanding properly Śiva's greatness did not offer him a portion thereon. Śiva grew indignant, took his bow and presented himself to where the gods were performing. With a terrible arrow he struck the Yajña at heart, who assuming the form of a deer, flew into the sky followed by Śiva. Vide म. मा. मीमिक्षर्ग 18 ता वै ह्यमचानन्त्यो वायान्त्येन देवता । नाक्ययन्त देवस्य त्यागोभगं नराग्र्य 3 तत् कुट्टो महादेवस्तुपायम् समुत्तम् । आनगा माय नैव यत्र देशः ममीचिरे ॥ 8 तत् न यत्र विचार्य रौद्रेण हृदि वरिणा । अपकान्तस्ततो यज्ञो जगत् भूत्वा सुवावर ॥ 13 तु तेनैव रूपेण विविन्वा वै व्यरानत । अन्वीय मातो ह्यगं युगधिर नम स्यले ॥ 14 The same story, in somewhat a different form, occurs again, in Śantiparvan 289 from which we know that Śiva was once sitting at ease with his wife on a peak of mount Meru waited upon by gods and demigods, sages and demons etc. In the meanwhile Dakṣa was performing his celebrated horse sacrifice and invited all the gods except Śiva. When they all started in their aerial cars Uma asked her husband why he was not going. Śiva told her that the gods had not ordained him a share in sacrifices. Uma observed she was exceedingly grieved to see that a great unconquerable and unassailable god like Śiva should be denied a share in sacrifices. Śiva understood what was passing in her mind, resorted to his magic powers and destroyed the sacrifice by means of his followers. The Yajña then became a deer and flew into the sky. Śiva followed him with a bow and an arrow. Note 'तत् स यज्ञो दृष्टो पश्यमानः समन्त ॥ 35 जस्यैव वृणन्त्य वै रम्येयाम्भगमस्तदा । तत् तु यत्र तदारूपं गच्छन्सुखस्य च । 36 धनुरादाय बाणेन तदान्यमरत प्रभु । 37 Adhyaya 290 of the same Pārvan again relates how the same Yajña of Dakṣa was decapitated by Virabhadra whom Śiva had created from his mouth. Vide also Vayupurāṇa 30. 156-15 for a similar version. Compare 'तत्प्रसप्तमुज्जोत्तरीयं वीक्ष्य दास्यमीरादे धनुः । विद्रुतः प्रवृष्टपादुसारिण येन बाणममृजद्दृष्टपथेन ॥ R. 11. 44 Mythology knows of another famous

occasion on which Śiva had followed a deer with his dreadful bow Brahmā was once tempted to entertain an incestuous passion for his daughter Sandhyā who, becoming ashamed of his intention, assumed the form of a doe. Brahmā thereupon became a deer and followed her. Śiva, on seeing this, shot an arrow from his dreadful Pināka bow and cut off the head of Brahmā, who remained suspended in the sky in the form of the constellation Mrgasiras or the Orion, and the arrow of Śiva became the constellation Ārdrā, which always chases it. Vide 'प्रजानार्यं नाथ प्रमथमभिरुक्त्वा दुहितरं गतं रोहिदुमृता रिमयितुमुद्यम्य वपुः । घनुपाणेषां न दिवमपि सपत्राकृतमसु असन्तं नेष्ट्यापि त्यजति न मृगव्यावरमस ॥' महिम्नस्तोत्र 22. The figure is उत्प्रेक्षा.

Stanza 7 Construe—पथ्य [अथ पुन इदानीमपि] अनुपतति स्यन्दने प्रीवाभङ्गाभिरामं [यथा स्यात्तथा] मुहु वददृष्टि [सन्], शरपतनभयात् पथार्धेन पूर्वन्तर्यं भूयसा प्रवेष्ट [सन्], श्रमविरतमुग्धभ्रमिभिर् अर्वावर्लडैः दर्भं कीर्णवर्मा [सन्], उदग्रगुणत्वाद्वियति वदुतरम् उभ्या [तु] लोके प्रयानिः । (अन्धरा)

पथ्य has the whole sentence as its object : इदानीमपि—The force of अपि is this. The antelope had already covered a long distance, even while it was being hotly pursued by the king. Still it showed no signs of fatigue or exhaustion. This could be seen from the fact that it was 'इदानीमपि' running so fast. This was certainly surprising, अनुपतति closely following स्यन्दने वावति इति स्यन्दन a chariot प्रावाया भङ्ग. तेन अभिरामं यथा स्यात् तथा. This is an adverb and qualifies the दृष्टिबन्धक्रिया in वददृष्टि. The stag was running fast and the chariot was closely following him. In order to judge how far the chariot had arrived, the stag was repeatedly fixing his gaze on the chariot with the turn (भङ्ग) of his neck. This made him appear very graceful. The propriety of वद (riveted, fixed) is that it was not merely a casual glance that the stag was casting at the pursuing chariot, but that it was steadfastly looking at it now and then. The very life of the stag depended on the distance that he would be able to maintain between him and the chariot. Consequently he had occasionally to fix his gaze very carefully on the chariot in order not to allow it to come within dangerous neighbourhood. वददृष्टि is therefore better than दृष्टदृष्टि, which is rather tame. शरपतनं, प्रवेष्ट, mostly entering the forepart of his body with the hinder half. It is, on the hinder half that the arrow would fall. The deer, therefore, had mostly withdrawn it through fear into the forepart. Really the construction should be मृगेण पथार्धं पूर्वन्तर्यं प्रवेक्षित. But the poet identifies the deer with the

hinder half and then uses अमदे ररणे तृतीया (R) अपरधागो अरंध पधार्ध, according to the Vartika अपरस्यार्द्धे पधभावो वक्तव्य' पूर्वे कायस्य पूर्वसाय This is obtained according to 'पूर्वोपरा रणत्तमेन्देक्षिनेमरिणजे' पा 2 2 1 (जवयविना सह पूर्वोदय ममस्यने एवमस्यविदिशिधेदवयसी । पत्नीममानापनाद । पूर्व कायस्य पूर्वसाय । अपरसाय । मि को) रणजे बर्मे येन स शीर्षवर्मा who strewn his track. This is technically called a सापेक्ष ममान for the sense of the compound is not complete: the expectancy (अपेक्षा) as to what he strewn his track with remaining unsatisfied. The same fact is differently expressed by saying that the compound is faulty, inasmuch as दर्म is construed with रणजे which is only a part of the compound. Properly we should have दर्मशीर्षवर्मा. The stock example of such sapeksha compounds is देवदत्तस्य गुरुगुरुम्, where देवदत्तस्य is construed only with गुरु. Language however, allows such compounds in spite of their technical defect (सापेक्षत्वेषु) for, as is argued, the word fulfilling the expectancy is easily understood (गमनत्वात्) उदग्रगुरुत्वाद् owing to his lofty or high boundings. The deer jumped high into the sky, just touched the earth for a second and jumped again. Thus he appeared to travel more in the sky than on earth (R) उर्या the earth. This stanza is a beautiful example of स्वभावोक्ति. It has been quoted in H. P. 4 as an example of मयानररस.

1 7 1—अनुपगत एव मे—This should be understood as the usual रनैरि पत्नी, or better as अनादरे पत्नी. The king means to say He was just within my sight. I am closely following him. Yet in spite of this I can see him now only with difficulty. How is this? (R) 1 7 2—उद्धान (उर्ध्व+हृन् to go) an upward shock उद्धानिनी (the ground) which possesses: ■ causes upward shocks hence uneven or rugged रनिर्गमननात् by drawing in (lit curbing) the reins मन्दीकृत slackened. Dissolve this as न मन्द अमन्द । अमन्द मन्द कृत मन्दीकृत. This is technically known as a चित्र form, which is obtained when a certain thing which is not some other thing, is metaphorically looked upon as having become that other thing, according to 'हृन्नाभिनयागे खपयस्वैरि चित्र' पा 5 4 50 and (गर्भिक) 'अभूतनद्राव इति चतुर्व्यम्' (मिसरासनी प्रान्दुरया प्रवृत्ते वर्तमानाद् मिसराशाशाद् ('तस्य प्रवृत्ती वर्तमानत्वं गौण्या कृत्या लघुशब्देऽनुदाहर) स्यात् चित्रो स्यात् स्रोत्यादिभिर्गोणि । जटुण कृष्ण सपद्यत, त रगेति कृष्णीरुतेति । जटुमरति । गङ्गास्यात् । दोषाभूतमद । दिवाभूता सति । मि को) This technical use of चित्र is best illustrated by Kālidāsa's अमुं पुर पश्यमि देवदत्त उरीप्ताऽऽनी गमनत्वेन । R 2 36, where we know that the tree, though not really a son of Śiva, is accepted by Śiva as 'such. Hence चित्र is there appropriately used. In fact, as pointed out by Nāgēśa in his Śekhara,

the real province of चि is there where we have a metaphorical use of the word *c g* 'पयोवरीमृन्चतुःचक्रम्' R 2 3 The student should remember this point well, as it is not understood by many people. But in literature we often come across examples where चि is not used in the strict sense of अमृतद्रव. This must be classed as poetical licence. The present मन्दीकृत does not possess the strict चि sense. For the speed of the chariot was really slackened and there was no such thing as the really 'not slackened' speed being looked upon as 'slackened'. We shall again meet with this loose use of चि. विप्रकृष्टम् अन्तरं यस्य whose distance or interval is excessive or very long : 7. 3—सम स्ते by you who are on level ground. The genitive is used in the sense of the instrumental : 7 4—दुरामद (दुरेण आमाद्येन अनी) difficult to be overtaken or caught. While the charioteer was just explaining to his master the reason why the deer had advanced to a long distance, the chariot was moving on, and, actually covering the entire rugged ground, came to a level place. Hence the Sūta says 'sampratī' : 7 5—अभीपव the reins. The word is either अभीपु or अभीष्ट (m) : 7 6—यदाज्ञापयति आयुष्मान्—supply नद् अवन्तरेव क्रियते रथवेगे नित्यं gesticulating the speed of the chariot. It was not possible to represent on the stage a chariot in full speed, even if we were to suppose that one was actually brought. The business of showing to the audience that the chariot was moving fast was therefore left to certain gesticulations on the part of the charioteer रथवेगे निष्पद्य thus really means 'having gone through the necessary gesticulations in order to create an impression of the speed of the chariot' नाटयति (1 9 1), निरूपयति (1 13 7) and रूपयति (1 17 10, 1 22. 4 and 1 24 39), occurring below, are to be similarly explained.

Stanza ■ Construe—गर्दभसु लुक्तेषु [मसु] अमी रथ्या निगम्यतपूर्वकाया, निरूपयन्मरुतिता, निभूतोर्ध्वमणी आत्मोद्धते रजोभिगमि जलङ्घनीया [सन्त] मृगज-वाधमग इव यावन्ति । (दमन्ततिलका)

रथि (the reins) is the same as अभीष्ट above or प्रग्रह below (1 15 +) नितराम् अग्रेत पूर्वमव येयाम् the fore-part of whose bodies is fully stretched out. This is a characteristic position of horses when they run at full speed. निरूपया चामराणां लिखा येयाम्. The Cāmara or chovrie was made of the white bushy tail of the Camarī or Yak and was placed as an ornament between the ears of the horse. As the horses ran with great velocity the Cāmaras lost their play

and became quiverless, like a flag borne rapidly against the wind Compare चित्रन्यस्तमित्रोचलं ह्यशिरस्यायामदन्वामरम् । V 1 4 निश्चला ऊर्ध्वं धर्णी सेषाम् A horse's ears are always inclined upward. They never droop down like those of an ox or a donkey. What this compound means is that they were motionless and erect. Perhaps the compound could be better solved as निश्चल यथा स्थातया ऊर्ध्वो etc. The ears are generally ऊर्ध्व, but now they were steadily so. Williams explains निश्चल as 'bent backwards' and remarks 'The ears of a horse while running at full speed would be not only erect, but probably bent backwards so as to present the least resistance to the wind'. This is good reasoning but निश्चल hardly means 'bent backwards'. आरमोद्धते नीया - We must suppose that the wind was favourable : i.e. blowing from behind. Yet even the dust raised by the horses could not overtake them. What of others? This means that they were running faster than the wind (R). It will be noticed that in construing the stanza we have shifted अग्नि from its place and put it after रपोमि. Even in its own place it makes excellent sense. The idea then is. What of the dust raised by the rims of the wheels etc. That of course, was left far behind. For, the dust raised by even themselves could not overtake the horses. For similar idea note 'दुर्गे प्रणेता ऊरुनाश्मुचकैः प्रणादित वेतास्युयमावनि। आभीयन्मिक्षतक्षान्देमिद्विनीरेजस्वपात्रान्ति नवादिवाप्रवत्॥ Si 12 19 मृग क्षयमेव as though out of impatience at, or intolerance of (अभवा) the speed of the deer. This supplies a poetical reason as to why the horses ran so speedily. स्यात् horses, according to तद्दृशि रययुगप्रासङ्गम् पा 4 1 76 (रथ बहति रथ । युग्य । वयानां क्षमनाले मन्त्रे साष्टवासयते स प्रामन्न । त बहति प्रामन्नप । सि ४०)

1 8 1—ययम् shows the king fully agrees with what the charioteer says, regarding the impatience of the horses at the deer's speed हरित (acc plu) the horses of the sun हरीन् the horses of Indra. क्षणीय surpassing. His horses appeared to the king to surpass those of the sun and Indra. In the Rgveda हरी, हरय and हरिभि are often used to designate the horses of Indra, while the sun's horses are referred to by हरित. The Nighantu again, while enumerating the different vehicles of the gods, says 'हरी इन्द्रस्य, हरित आदित्यस्य 1 15. Indra thus is called हरिहय, हरिवाहन or हरियोजन, while the sun is known as हरिदिव. Another way of explaining the line is to take हरिन् as genitive in the sense of सूर्यस्य and च in the sense of अग्नि. This means 'surpassing even the

horses of the sun' A third way is to take हरित as an adjective, meaning 'green' and च=अपि again Thus the sense is 'surpassing even the green horses' i. e. the sun's horses whose colour is green. It will be seen that in view of the specialised sense of हरित and हरि, the first explanation is to be preferred It should be noted that, अतीत्य वर्तन्ते is a clumsy expression अतियन्ति would have been enough Then again, reference to the horses of the sun and Indra by their Vedic technical names makes the sentence extremely pedantic We wonder how many of Kālidāsa's audience could have understood the exact reference Owing to its clumsiness and pedanticism the sentence appears to be absolutely un-Kālidāsian तथा हि to explain the same in detail The following stanza justifies the hyperbole indulged in the preceding line

Stanza 9 Construe—यद् आलोकं मूर्ध्नि तत् गृह्णा विपुलता व्रजति, यद् अद्वा विच्छिन्नं तत् कृतमधानमिव भवति, यत् प्रकृ-या वक् तदपि नयनयो समरेत [भवति] रथजवान मे क्षणमपि किञ्चित् दूरं न पार्श्वे न । (निर्याणी)

The stanza contains a good description of the phenomena observed by a traveller in a fast-moving conveyance such as a modern mail or express train with its speed of a mile a minute The first line describes what is observed when the conveyance is approaching an object from a distance, while the second and third lines refer to objects from which we are moving away, but towards which we are still looking. The fourth line describes the general effect of the great speed आलोकं मूर्ध्नि minute to sight or view. An object appeared minute owing to the great distance In a moment the distance was covered and suddenly the object attained magnitude (विपुलता) Such was the speed of the chariot अद्वा really 'अद्वा प्रत्यक्षमत्वयो' वैजयन्ती. 'सुस्तेऽवधारणं तत्त्वे चाद्वा प्रोक्ता मनीषिभि' विच्छिन्न broken, disconnected, disjointed कृतमधान (joining together) यस्य तत्. Things, which really were disconnected, appeared to have been joined together. The reading अर्धे विच्छिन्नम् for अद्वा विच्छिन्नम् does not make good sense अर्धे has no special significance प्रकृ-या by nature, really This corresponds to अद्वा in the above line समा रेखा यस्य तत् of a straight line, straight. नयनयो signifies that merely to his eyes crooked things appeared straight Not that they actually became so. पार्श्वे at my side रथजवान्—This applies the reason for the phenomena described in all the four lines It was really owing to the speed with which the chariot was

moving that the king experienced all these things. There is a purpose in putting स्थज्वात् at the end, though one may expect to find it in the beginning. The wonderful phenomena that were presented to his view so struck the king that he had no time to think of the cause to which they were due. It was only when he went to the end of his description that his surprise lessened a little and he thought of the cause.

191—व्यापाद्यमानम् being killed. This present participle is really used for the future viz व्यापस्यमानम्. For the deer was not actually being killed then, but it was to be killed presently. The present can be used for the near past or future, according to 'वर्तमानसामान्ये वर्तमानस्य' पा 3 3 131 ('वर्तमाने रुद्' इत्यारभ्य 'उणादयो बहुलम्' इति यावन् यनेपाधिना प्रत्यया उन्नात्वे तथैव वर्तमानसर्गापे धृते भविष्यति च वा स्यु । नदा भातौडमि । अयमागच्छामि, अयमागमम् । नदा गमिष्यसि । एष गच्छामि गमिष्यामि वा । नि को) दासर्धान नाटयति gesticulates the aiming of the arrow. This means that the man, who acts the part of Dusyanta, gesticulates all the acts necessary for taking a proper aim. It is not necessary to take a proper aim. Probably the actor does not know how to do it. What he actually does is to go through all the gesticulations of the acts required for aiming so as to create an impression on the audience that he has taken a good aim. 193, 4—वाण अन्तरे in the interval of the deer, who is within the range of your arrow. The hermits stood in double danger of their life. If the king shot his arrow, it would pierce them. Moreover, if the chariot moved with the same speed, it was sure to run over them. The king was taking aim with his arrow when the presence of the hermits was brought to his notice. He stopped, but realised that the hermits might yet be run over by the chariot. So he asked his charioteer to check the horses (प्रवृण्वा वाजिन) and did so with great haste (गम्रम्), which was due to his consciousness that a moment's delay meant the ruin of the anchorites (R) वाणस्य पन्था वाणस्य तस्मिन् वर्तने अयो तस्य वाणस्य means the way along which the arrow would travel: & its range दयिन् becomes पय at the end of a compound according to 'कस्यूरन्तू पथामानक्षे' पा 5 4 74. The reading वाणपानवर्तिन would mean that the deer was exactly at the place where the arrow would fall. Besides वाणपानवर्ति is not a good phrase. Some take वाणपवर्तिन or वाणपानवर्तिन as an adjective to तस्मिन्. This is not good. The idea that the sages were within the range of the king's arrow is clearly expressed by the word अन्तरे (in the interval between the chariot and the deer) Further, it

is natural for the charioteer to remark that the deer was within the range of the king's arrow, when it was owing to his skill that the great distance was covered and the king enabled to take his aim : 9 7—
 आत्मनातृतीय (with himself as the third) is an instrumental Auk. compound, formed according to 'आत्मनश्च' पा 6 3 6 (आत्मनस्तृतीयाया अलुक् स्यात्) 'पूर्ण इति क्तव्यम्' वार्तिक (पूर्णप्रत्ययान्ते उत्तरपदे इत्यर्थः । आत्मनापञ्चम । (सि कौ) वैखानस means a forest-dweller, a hermit. It is derived as विखनम् ब्रह्म वेत्ति असौ. The word विखनम् *m* also means Brahman. Note 'न खलु गोपिकानन्दो मवानदिलदेहिनामन्तरात्मद्व' । विखनसार्थितो विश्वगुप्तस्य सख उद्विग्नः सात्वन् कुले ॥ भागवत 10 31. 4 So the derivation may as well be विखनम् ब्रह्मण वेत्ति तपसा अन्यो Brahman (*m*) and Brahman (*n*) are many a time identified, as the former represents only an aspect of the latter. Another and probably a more correct derivation of वैखानस is that the word originally meant a वानप्रस्थ or a man in the 3rd stage of life. He was so called, because he was supposed to follow the rules laid down in the sūtras ascribed to a sage called विखनस्. Afterwards the word came to mean hermit in general. See Maunsmṛti § 21 and नन्दन's commentary thereon, which says, 'वैखानसमिति विषमसा प्रणीत सूत्रम् । तत्र हि वानप्रस्थधर्मस्य पूर्ण उपदेश क्रियते ।' Note also 'वैखानसो वनेवासी वानप्रस्थश्च तापस' वैजयन्ती धारस्वामी, while explaining the word वानप्रस्थ, says 'ननप्रस्थे भव वानप्रस्थ वैखानसः' हरदत्त, commenting on गौतमधर्मसूत्र *m* 2, remarks 'वैखानसो वानप्रस्थ । विखनस-प्रोक्तेन मार्गेण वर्तते इति । तेन हि स अश्रमः प्राधान्येन प्रतिपादितः ।' : 9. 8—
 आधमस्य मृग अधममृग a deer belonging to the hermitage : c its precincts. It was not a wild deer who was nobody's property.

Stanza 10 Construe—अस्मिन् मृदुनि मृगशरेरे अयं वाग पुपराज्ञो अत्रिरिय न खलु न खलु सनिपात्य. हरिकानाम् अतिलोठ जीवितं च क, निमित्तनिपाता. वज्रनाग-ने शराश्च क । (मालिनी)

सनिपात्य should be made to fall descend or alight, should be planted न खलु न खलु the repetition shows the great confusion and agitation of the hermit's mind. He is all haste to save the life of the deer. Out of the two readings पुपराज्ञो and तूलराज्ञो, पुपराज्ञो is to be preferred. The idea uppermost in the hermit's mind, which he wants to impress on the king, is the extreme incongruity between the delicate and beautiful deer and the arrows. This has actually found expression in the latter half of the stanza. पुपराज्ञो leads to that incongruity more naturally than तूलराज्ञो. The hermit seems to appeal more to the king's sentiment and his sense of the beautiful than to his mercy. By shooting his arrow at the deer the king would not

only be killing an innocent, pitiable being but would be committing vandalism of the same kind as that of a man throwing fire on a heap of tender flowers. Besides the simile of flowers and fire is likely to suggest more readily to a dweller in a forest than that of a heap of cotton and fire. The latter has a tinge of पौरव about it and would have been appropriate in the mouth of one, who is accustomed to see or hear of bales of cotton being burnt. तूराक्षी no doubt has the advantage of suggesting immediate destruction of the deer. No sooner would the arrow fall than the deer would be no more even like a heap of cotton when brought into contact with fire. But we believe that the hermit does not want to suggest this. That would not serve his purpose. Everybody knows that the deer is a frail animal and would not survive the stroke of an arrow. There is no point in harping on the same tune. वन shows how sorry the speaker is to see the king bringing together these most incongruous objects. The use of two कs shows the great incongruity existing between two things. हरिक the poor, pitiable deer. The क is added in the sense of अनुकम्पा or compassion according to अनुकम्पायाम् पा 5 3 76 (पुनरनुकम्पित पुनरनुकम्पः । सि की) अनिलो extremely fragile. One arrow is quite sufficient to do them to death. निशित निशत येन न whose fall or descent is sharp. निशित (प प from नि + शोचति) sharp, keen. The descent of arrows is said to be sharp, because the arrows had sharp points. The compound therefore involves a kind of transferred epithet. For similar expression compare अमलदुसारनिर्दल पुन पुनराम-प्रातमुष गिलीमुष । इमा इदि व्यापतपातमभिणोद्विशीर्णैर्नरेषि पुनपुनरा कुमारमम ५ 54 'कीर्तिशिरसि' इत्येवमपि वमार्गणान्मेलनात्पात । अभनरामो नदलाभिधान स भार्गव मयमपूर्वसः । काव्यप्रकाश ५ quoted under विशेष वज्रमाग of the strength of the adamant. This suggests the king's likeness to Indra. The hermit wants to tickle the king by paying him this compliment. Further, a great king, even as great as Indra trying to kill a poor fragile deer! Oh, what a great incongruity! Note that वज्रमारा is a peculiar compound belonging to the मृगयचना class. Dissolve it as वज्रन्य मार वज्रमार । वज्रमार इव मारा येन ते वज्रमारा and not वज्रमारमारा. This we obtain according to the Vartika समन्वयमानपूर्वस्य उन्मपदलोप्य on 'अनेकमन्यादायै पा 2 2 24. This Vartika is not found in the सि की. It is however seen in the text of the सि की as adopted by the वाचस्पतिनारदा. The Mahabhasya comments on it as follows 'समन्वी पूर्वलोपमानपूर्वस्य च वदुर्गदिवस्य उन्मपस्य च लोपो वक्तव्य । उन्मपस्य मालोऽप्य उन्मपः । उन्मपमिव मृगमस्त्रीमृगः । नमृगः । Vol II p 450 (निर्णयसागर).

Another way of dissolving the compound is वञ्च इव सार येपा ते, where वञ्च metaphorically stands for वञ्चसार. Here we do not require the help of the above-mentioned Vārtika.

Stanza 11 Construe —नत् साधुकृतमथान सत्यक प्रतिस्तर । व गत्व आर्तव्राणाय, अनागसि प्रहर्तुं न । (अनुष्टुप्)

तत् therefore : c because your action is so improper साधु यथा तथा कृत मथानं यस्य which has been well aimed From the king's attitude the hermit could easily see that he had aimed his arrow well, साधु as an adverb of the मथानक्रिया is necessary. It serves to ennoble the king's character. A good archer is unwilling to retract his arrow when once he takes his aim. Yet the king did so inspite of his having well aimed his arrow. How great was his regard for ascetics ! सत्यकम् (स्यति खण्डयति अमौ तम्) the arrow which is about to cut the deer व refers to the Ksatriyas in general and especially the kings of the Puru race. अनागसि at the innocent न विद्यते आग (sin, fault) यस्य स अनागा तस्मिन्. Verbs like क्षिप्, मुञ्, having the sense of 'throwing' or 'darting', govern the locative of the object against which anything is thrown. In stanza 10 the hermit appeals to the king's sentiment. The appeal, he observed, had the required effect. In this stanza he, therefore, proceeds to give him direct command to take back his arrow. The second line further implies censure to the king (R). His weapon was meant for one purpose, he was using it for another !

1 11 1—एव shows the king's readiness to abide by the hermit's desires : 11 2—पुद् दीपय who is the brilliant illuminator of Puru's race प्रकर्षेण दीपयति असी प्रदीप

Stanza 12 Construe —पुनेर्दशे यस्य नन्न [तस्य] तव इदं युक्तत्पम् । एवगुणोपेतं चक्रवर्तिनं पुत्रम् आप्नुहि । (अनुष्टुप्)

प्रगस्तं (अतिशेयम्) सुप्त युक्तत्पम् exceedingly worthy or proper. The affix टप् is applied in the sense of प्रजेना or excellence, the excellence in the present case being the excess (अतिशय), according to 'प्रशयाद्य रूपम्' पा 5 3 66 (सुवृत्तानिङन्तात् । प्रगस्तं षट् षट्ठर । प्रगस्तं पचति पचतिरूपम् । मि कौ) चक्रवर्तिन् the universal monarch, an emperor, who rules over a multitude of monarchs (चक्र राजसमूहं वर्तयितुं चालयितुं प्रशामितुं जील यस्य), one whose dominions extend as far as the sea (समुद्रपर्यन्तभूमिधर). व्या सु explains the word as 'चक्रे नमण्डले राजमण्डले वा वनितुं जीलमस्य । यद्वा चक्र मन्त्रं वर्तयितुं चक्रभूमौ चालयितुं जीलमस्य ' Accord

ing to nārada kings are of three kinds सम्राट् मकर and जकर Of these सम्राट् also known as चक्रवर्ती, means that king who receives tribute from all other monarchs Read राजा तु विजितो ज्ञेय सम्राट् च स चक्रवर्त्ति । सर्वेभ्यः क्षितिपालेभ्यः नियं गृह्णाति यं करम् । स सम्राडिति विज्ञाप्यश्च वर्त्तते स एव हि । मामि यासि करं दद्यात् प्रत्येदं च तैश्च च । सफरं स तु विजितो राजतः सण सयुत ॥ न मदेशयानेन यो ददाति हि स्वच्छया । जनीश्वरं समेसाहुः शास्त्रं शास्त्रविदो जना ॥' quoted in the राजनीति-नारद of चण्डेश्वर Also note the following stanza wherein both these senses of चक्रवर्ती are combined in an interesting way तत्र तन्वि कुञ्चेतौ नियतं चक्रवर्त्तिनौ । आत्ममुद्रक्षितोऽपि भवान् यत्र करप्रदः । उद्वृत्तः This stanza suggests that the king was childless but that he would obtain a son in the near future

122-प्रतिश्रुतम् accepted Supply भद्रश्च The hermits pronounced the blessing which the king humbly accepted 123-सामदाह रणाय for fetching fuel This is equal to समिध आहूतम् For the dative of an abstract noun is used to express the sense of the infinitive of purpose from the same root, according to 'तुमर्थाच्च भावनचनान् पा 2 3 15 (भावत्यनाद्यनि सूत्रेण या विहितान्ताच्चतुर्थी स्यात् । यागाय याति । यादु याताम्ब ॥ सि कौ) The Vaikhanasa purposely tells the king that he is out for fetching fuel in order to suggest to him that it is not possible for him to accompany the king to the hermitage (R) एव -With this he points to the hermitage with his hand 124-कुरूपति the Lord of a Group (वृत्तम्) i.e. of a group of sages the Master sage This was a title of great honour Technically it meant a sage who fed and taught ten thousand pupils Note 'मुनीनां दशमाहस्रं योऽनपानादिपोषणात् । अयापयति विप्रैरिहसो कुरूपति स्मृत् ॥ मणिनीलारे इति अनुमानितीतिरम् is an Avyayibhava compound in the sense of a case (here the locative), according to 'अव्यय निभक्तिममीपसमुद्दि etc (a long Sutra) पा 2 1 6 अयस्योपपत्तिनात् interference with, or neglect of other duties The hermit invites the king to visit the hermitage but not at the neglect of his other duties आतिथेय (अनिथियु साधु) fit or suitable for guests The word is formed by the addition of the taddhita affix टक् (एय), which when applied to पयिन् अनिथि वसति and स्वपति has the sense of 'useful in or good for according to पथ्यतिथिवर्मानस्वपतेर्देह पा 4 4 104 (पयि साधु पाथयम् । आतिथयम्)

Stanza 13 Construe —तपोधनानां प्रतिहतविना [जत एव] रम्या क्रिया समरसम्य मौर्वीभिर्नाहु मे भुज निवृत्तगति इति ज्ञास्यसि । (जार्या)

The stanza supplies another reason why the king should visit the hermitage प्रतिहता विना जामां whose obstacles were warded off or

removed. It was the king who did this. Hence the rites would be pleasing to him, as he would directly witness therein the happy result of the protection he afforded to the hermits. **मौर्वीकृतं क्षिणं मौर्वीकिणं** (मन्त्रमपदलोपी समासः) । **मौर्वीकिणं** अङ्कः यस्य marked with the scar of the bow-string **मूर्वाया विहारं नौव** । The bow-string was so called, because it was prepared from the very tough elastic threads, extracted from the leaves of the *Mūrvā* plant (Aleuris). Having arms marked with scars of the bow string was considered a sign of a great and experienced warrior. Compare 'तदेतदावानुविलम्बिना न ज्ञावातेरग्वाकेणलाङ्छनेन । भुजेन रक्षापरिधेण भूमेर्दृष्टु योगं पुनर्मलेन ॥' R 16 8+, also 18 4S नै तुज — Note that in Sanskrit there is no indirect construction. **किन्तु** how much, to what extent, how efficiently

1 13 1—**मनिहितं** present : 13 2—**इदानीमव** (just now) shows that there is no chance of Kanva's early return, as he has only recently gone away. **अतिथिस्तराराय = अतिथिस्तरारं विज्ञातुम्** to offer hospitality to guests. When the sense of an infinitive of purpose is suppressed in a sentence, the object of that infinitive is put in the dative case, according to 'क्रियार्थोपपदस्य च कर्मणि स्थानिन' पा 2 3 14 (क्रियार्थं क्रिया उपपदं यस्य तस्य स्थानिनोऽप्रयुज्यमानस्य तु नूनं कर्मणि चतुर्थी स्यात् । फलेन्यो याति फलान्नाहर्तुं गामीत्यर्थः । मि को) **अतिथि** is derived from **अत्** (अतति) 'to go' by the addition of **थिन्**, according to 'कृतन्यञिञ्चन्य' etc. **उणादिबुद्ध 4 2** and literally means one who is always travelling. Manu defines an **atithi** as 'एवमत्र तु निवसन्नतिथिर्ब्राह्मणं स्तुत । अनित्यं हि स्थितौ यस्मात्तस्मादतिथिरुच्यते ॥' **Mis 3 102** कृत्यकभट्ट explains it as 'अनित्यावस्थानात् निवृत्तिरिति निवृत्तिरुच्यते one who owing to his travelling habits does not stay at one place for a second day'. It may also mean one who does not know what the date is owing to his constant travelling (न विद्यते निवृत्तिरुच्यते) । Vide also **पराशरस्मृति 1 42** Yāska derives it as 'अतिथिरन्यतितौ गृहान् भवति । अन्येति निवृत्तिरुच्यते परगृहाणि वा परकृत्यानि वा' **निहत् 4 4 5, 13 3-प्रतिहूलम्** adverse, unfavourable. Note that in **प्रतिहूल** we have a metaphor from navigation. **प्रतिहूल** means the wind that is unfavourable (प्रति) for reaching the bank (हूलम्) **अनुहूल** on the other hand means the wind that is favourable (अनु) for the bank. Then the two words came to mean simply unfavourable and favourable. **यमात्रेण** to pacify. **सोमनाथ** is the same as **Prabhāsa**, near the temple of the celebrated **Somanatha**. It is so called because **Soma** or the moon was here cured of the consumption brought upon him by the imprecation of **Daksa**, his father-in-law. This speech of the **Vaikhāṇasa** is full of suggestions. First, we know that the **Easter** sage **Kanva** is out and that he is not likely to return

soon. For, he has only recently gone to Prabhasa, which is far away from the penance-grove. Yet he has made arrangements for the reception of guests in his absence and the king need not feel uneasy on that account (R). The poet very cleverly manages to keep Kanva out at this time. His presence would have been an impediment to the progress of love between Duryanta and Sākuntala. Now the lovers are left completely to themselves. Secondly, the sage's daughter Sākuntala we know, is a grown up girl. Kanva can safely entrust to her the responsible task of receiving guests etc. This prepares us for Kanva's approval of Sākuntala's step in marrying Duryanta. And thirdly, we know that there is something untoward in Sākuntala's destiny. Her life is not quite a bed of roses. There is misery in store for her. But we are at the same time consoled by the fact that Kanva's efforts will reduce her troubles as much as possible. Thus, we have a dim reflection of future events—Sākuntala's being cursed by Durvasa, her consequent rejection by the king and her subsequent union with her husband. It may be remembered here that it does not lie in our hands to change the entire course of our destiny. What we can do by pacifications of the kind for which Kasyapa had gone to Somanatha is to make the evil effects of our stars as less poignant as possible. This was what Kanva also did. 134—मा कश्यपि—The construction is idiomatic and the sentence means विदिता मम भक्तिं मन्त्रये कश्यपि. The king would go and see Sākuntala and as the representative of Kanva pay her his respects. She would thereby come to know what devotion he had for her father and report the fact to him when he would return. This speech also indicates that the king knows full well that Kanva will not return soon. कश्यपि is the present for the near future विदितामक्तिम्—This violates Panini's rule त्रिया पुनराहितपुष्पादन्तु समानादि काले त्रिरामपूर्णाप्रिययितु 'पा 6.3.36. In forming a समानाधिकरणह्रस्वीहि, if the first member be a feminine word of which a masculine form also exists and if it does not end in ऊ (it ends in औ or ई) it assumes the masculine form when it is followed by a feminine word. This, however, does not happen when the first member is followed by a feminine ordinal (ए ह द्वितीया, तृतीया etc.) or by words like प्रिया मनोना, कन्याणां सुभागा, भक्ति, etc. Hence if we dissolve our compound as विदिता भक्तिर्यस्य we shall obtain विदितामक्ति as भक्ति is included in the प्रियादि class. विदितामक्ति therefore is one of the few well known deviations from Panini found in Kalidasa's works. Other examples of the same are 'दृष्टारम्भे इह पशुमेवैवतागविनेच्छा । सान्नेह्येतिमितनयनं दृष्टमात्ति-

भवान्या ॥ ' Me 38, ' दृढभक्तिरिति ज्येष्ठे राज्यतृष्णापगदमुन्व । मातु पापस्य शुद्धयर्थे प्रायश्चित्तमिवाकरोत् ॥ R 12 19 Scholasts, however, defend Kālidāsa. Two ways are proposed (1) The भक्ति included in the प्रियादि class is कर्मसाधन, or the object of devotion, while the भक्ति occurring in such forms as दृढभक्ति etc is भावसाधन, or the sentiment of devotion. Hence the exception अपूर्णाप्रियादिषु does not apply to compounds like दृढभक्ति etc. Thus विदिता भक्ति यस्य स विदितभक्ति is correct. Read भोजगज's वर्ति-काष्ठाभग 'कर्मसाधनस्यैव भक्तिशब्दस्य प्रियादिषु पाठान् भवानीभक्तिरेत्यादौ कर्मसाधनत्वात् पुनर्वाच्यते । दृढभक्तिरित्यादौ तु भावसाधनत्वात् पुनर्वाच्यमिति पूर्वपदस्य । (2) Dissolve the compound as विदित भक्तिरस्य. Note that विदित here has no specific reference to भक्ति, in which case it would have been feminine, but refers in a general way to something which is known (सामान्ये नपुंसकम्). The same fact is expressed by saying that the feminine gender of विदित is ignored (स्त्रीत्वमविवक्षितम्), as विदित in the present case primarily expresses the absence of अविवक्षितम् (अविवक्षितमनिवृत्तिमात्रपरत्वेन लिङ्गमविवक्षितम्) Thus primarily we say ' नृपते किञ्चिद् विदितं वर्तते ' When asked specifically ' किं तत् ', we reply ' यद् विदितं नाभक्ति ' Most authorities favour the second interpretation. Read ' सामान्ये नपुंसकम् । दृढ भक्तिरस्य स दृढभक्ति । स्त्रीत्वमविवक्षितम् । नृपे कौ, ' अदादयेनिवृत्तिपरत्वे दृढदृढान् लिङ्गविशेषस्य अनुपकारित्वात् स्त्रीत्वमविवक्षितम् ' सहितान् on Me 38. Also vide वामन का सू 5 2 73, 13 5—माधयाम we go. For this sense of the causal of माय्-माप्नोति—compare तव वर्मनि वर्तता शिव पुनस्तु त्वरितं समागम । अयि माधय साययोनितं स्मरणाया समये वयं वय ॥ ' N 2 62, R 11 91, ' प्रायेण अन्तक सार्धिर्गम्ये प्रयुज्यते । ' S D 6. 144. 1 13 8—आमोष means literally completion (' आभोग परिपूर्णा ' अमर), then secondarily, that which completes, the extension, precincts, environs, outskirts.

Stanza 14 Construe—[कचिन्] शुकगर्भकोटरमुरञ्ज्य नानां तन्नामध- [वर्तन्ते], कचिन् प्रकिञ्चा उपमा इहुदीफलमिदं सूच्यन् एव. [कचिन्] विश्वामोषगमात् अभिश्रगतस्य मृगा शब्दं सृजन्ते, [कचिन्] च तोयाधारपथा वक्रलशिवानिच्यन्दरेणाङ्किता- [सन्ति] । (शार्दूलविक्रीडिते)

This stanza gives four different reasons why the king thought he had reached the precincts of the hermitage. शुक गर्भे अन्तं यथा ते शुकगर्भा शुकधिष्ठिता शुकनिवासभूताः इत्यर्थे, शुकगर्भाश्च ते कोटराश्च (hollows) तेषां मुखाणि तेभ्यः श्रुत्वा अध पतितानि । Parrots wandered in search of food and brought back wild grains. These they deposited in the hollows of trees. The parrots could not devise any means of keeping the grains securely in. Some of them naturally fell down. Another

way is to suppose that grains of Nivara fell down from the beaks of parrots as they entered the hollows. A third way is to suppose that the parrots were great favourites of the hermits who, in order to feed them filled their hollows with Nivara grains, which were so abundant as to fall down in considerable quantity from their openings प्रक्षिप्त्वा (प्रक्षर्पणं विष्ठा) exceedingly only उपला stones इह्नुदीफलान् भेत्तु शीलं येषां ते that habitually crack the Ingudi fruit. This is a predicate. The king sees stones whose excessive oiliness leads him to conclude that they must have been habitually used by ascetics to crack Ingudi fruit. इह्नुदी is a wild tree whose fruit were used to extract oil for lamps (vide R 14 81) or for use as ointment. It is called Tapasatara the hermits' tree *par excellence*. The Ingudi fruit were also supposed to possess prolific efficacy and necklaces made from them were used as a charm for obtaining children विशोपगमात् owing to the acquisition of confidence or a sense of security जमित्ता गतिं येषां ते whose gait is undisturbed : & who did not start aside शब्द refers to the sound of the chariot. The deer were so sure of the freedom from molestation that they usually enjoyed in the penance grove that they stood unconcerned even at the unusual sound of the chariot. तोयस्य आसारां तेषां पथान् the ways to reservoirs of waters such as pools in the river and ponds. The change of पथिन् to पथ at the end of a compound has already been noted वल्कलानां क्षिप्त्वा (fringes or skirts) तासां च निचन्द्र (flow, dripping) तस्य रेखाभिः अक्षिताः. Hermits washed their bark-garments in the pools and brought them to the hermitage for suspending on trees. While thus being carried, the barks naturally left a line on the ground, formed by the water which dripped from their edges. निचन्द्र literally means the flow, then that which flows or drips, here the water. Note that this and the following stanza reveal the poet's close observation of nature.

Stanza 15 Construe—शामिनः पवनचरन्ते कुन्द्याम्मोभिः व्रीतमूला [वर्णने] निचन्द्राणां रागं अग्नयूर्मोक्षमेव चित् [अन्ति], एतच्च नद्यासङ्गा हरिणशिरस्य अनीरुच्छिन्नदर्भाङ्कुराणाम् उपवनमुपि मन्दमन्दं चरन्ति ।। (मध्यमांता)

This stanza contains three more indications to corroborate the king's conclusion of their having reached the precincts of the penance grove. कुन्द्या a canal कुन्द्यायां वृत्रिमा नरित् 'अमर' व्रीतानि मृगानि येषाम्. Hermits had constructed small artificial canals in water the trees in the precincts and as water flowed through them to wash

the roots of trees, it was made tremulous by the wind. It should be noted that trees in the actual hermitage itself used to be watered by the young hermit-girls with pitchers, but canals had to be constructed to water the trees that were in the precincts of the hermitage. For, it was not to be expected that the young girls would carry water a long way off from the hermitage to water the trees in the precincts. निमल्यस्त्वा राग the red hue or colour of the lustre of tender leaves. भिन्न changed, altered or diversified. आज्यधूमोद्गम is a Sanskritism for उद्गमयुत or उद्गत आज्यधूम the smoke of ghee rising up. Kālidāsa often uses such expressions. Compare notably 'आन्मविम्व्रं । पात्रीकुर्वन् दधपुग्वधू-नन्नैर्दुहलानाम् ॥' Me 47 where नेत्रैर्दुहलानाम् = कीदृश्लयुतनेत्राणाम्. This occurs according to the maxim 'भावायने इव्यानयनम्'. Vide Mallinātha on Ku 5 35. आज्यम् is clarified butter. It is often distinguished from घृतम् 'सर्पिर्विलीनमाज्यं स्वादं घनीभूतं घृतं भवेत्'. The tender leaves of trees were naturally red. But when they came in contact with the smoke of ghee proceeding from the sacrifices, they lost their original colour, which was thus changed. This shows that sacrifices were not confined to the hermitage itself. Many a time the region round about it was also selected for their performance. अवीक (and) near, in front, close by. च्छिन्ना दर्भाङ्कुरा यस्या तन्याम्—The sharp tips of Darbhagras being cut, it was safe for the young deer to graze on that ground. They now stood no chance of having their mouths कुशाम्बि-विद्ध नष्टा भागङ्का (fear) येषां ते. They were conscious of no fear in the penance grove. सन्दमन् very slowly. The repetition intensifies the sense. It should be noted that while the last stanza refers to the deer, who are likely to get frightened at the chariot, as they must have often observed many of their tribe killed by warriors mounting that vehicle this stanza speaks of the young ones of the deer who are described as leisurely grazing on the च्छिन्नदर्भाङ्कुरा उपवनम्. Then again stanza 14 contains indications, which were observed, while the king and his charioteer were yet at some little distance from the hermitage. The indications of stanza 15 on the other hand viz canals, places of sacrifice and young ones of the deer belong to the region quite close to the hermitage. As the king recites the two stanzas, the chariot is supposed to move towards the hermitage. That is why the poet gives us these two kinds of indications.

i 15 1—सर्वमुपपन्नम् all is reasonable i. e. what you say is all true.

i 15. 2—स्तोकमन्तरम् a little distance उपरोध disturbance, inconvenience एतावति (एतत् परिमाणमस्य तस्मिन् कर्मणि) at so much of the way

15 4—*हृता* held; *हृता* held fast or tightened *प्रगृह्णा* reins
 15 5—*विनीतयेण* in a modest dress This is *उपदृश्ये* *हृतीया*, showing the condition, and used according to 'दृश्यमूत्तरेण' पा 2 3 21 Note
विनीतयेणामरण *पश्येत्* *प्रायणि* *कारिणम्* Ms 8 2 *उपनीय* having made over to This is a bad stage direction The correct one would be *उपनयति*
 15 7—*प्रयच्छ* having seen or visited *जार्द्रानि* *वृष्टानि* *येनाम्* Sprinkling water on the back of horses is a means of refreshing them
 15 10—*निमित्तं मूचयन्* indicating an omen The omen in the present case is the throbbing of the arm The king has to show to the audience by proper gesticulations that his arm is throbbing It is difficult to say what proper gesticulations the man, who acted the part of Dusyanta, adopted to suggest that his arm throbbed Probably the ancient Sanskrit theatre had evolved some conventional gesticulations to suggest *वाहस्फुरण* and *नत्रस्फुरण*

Stanza 16 Construe —*उदमाधमर्दं शान्तं* [चनेते], *वाहश्च स्फुरति*, अन्य फल कुत । अथवा भविष्यन्त्यानां द्वागणि सर्वं भवन्ति । (आर्या)

अथनपरम्-पदम् has no special significance It just means the site or region —*शान्तम्* peaceful undisturbed by passions as the city for example is The personification of the region serves to intensify the sense intended viz the dwellers of the hermitage all led a quiet peaceful life *स्फुरति च-च* shows *विरोध* or incongruity between the peaceful hermitage and the throbbing of the right arm *अथवा* introduces an alternative to modify or correct the previous statement *भविष्यम्*—something which is destined to happen *द्वाराणि* doors : the means by which things come to pass As the king approached the door of the hermitage, his right arm began to throb This prognosticated union with a beautiful woman (note 'वामेतरभुजस्यन्दो दग्ध्री लभम्बरे' *अश्वत्थामगर*, R 12 90, Bk 1 27) But he was then at a place where such a prophecy appeared almost impossible to be fulfilled He, however, consoled himself by the thought that whatever was destined to happen would find means of happening anywhere

16 2—*दक्षिणेन उज्जवादिनाम्* to the right of the garden of trees *वादिना* derived from *वट* *स्यति* to surround or from *वट* *वाटयति*—ते to pasture or divide and others in the first instance an enclosed piece of ground, then a garden, park or orchard *वाट-रम्* has also the same sense. Words expressive of direction ending in *एन* such as *दक्षिणेन*, *उत्तरेण*, govern the accusative or genitive of the place with respect to which the direction is shown, according to 'एनपा द्वितीया' पा

2 3 31 ((एनक्नेन येये द्वितीया स्यात् । एनपेति योगविभागात् षष्ठ्यपि दक्षिणेन ग्रामे त्रामत्य वा । एक्मुत्तरेण । मि कौ) आलपइव is idiomatic for 'something like a conversation' The expression is really equal to आलप इव किञ्चिन् । 16. 3—अये shows the king's surprise He did not expect to meet the girls । 16 4—स्त्रप्रमाणानुस्यै suited to their respective sizes प्रमाणम् is measure The measure of a person is his size सेवनार्थं घटा (मध्यमपदलोपी समान) तै- with watering jars । 16 5—मधुरम् sweet, pleasing The king was first struck to see the girls As they approached, he marked them a little more carefully and was still more surprised at their beauty For he was under the impression that beauty was not to be associated with forest life

Stanza 17 Construe.—यदि आश्रमवासिनि जनस्य इदं शुद्धान्तदुर्लभं वपुः [अस्ति, नदा] उद्यानलता वनलताभि गुणे दूरीकृता खलु । (आर्या)

The king observed the three girls and was equally surprised at their beauty ('मधुरम् आसां दर्शनम्') Therefore, though जनस्य and वपुः are singulars, they have reference to all the three girls The general character of the statement serves to emphasise the king's surprise यदि indicates that the king was very unwilling to believe that such beauty belonged to forest-dwellers. He was accustomed to associate all beauty with his harem But now he saw girls whose beauty could with difficulty be matched by ladies in his inner apartments This phenomenon appeared to him to be as strange as that of forest-creepers surpassing in their excellences (such as fragrance, beauty, etc) creepers reared with great care in gardens (R) शुद्धान्त means harem, because its inside was supposed to be pure शुद्ध अन्त मध्यभाग. यस्य Or अन्त may mean borders Not only was the harem itself pure, but it was also surrounded by an atmosphere of purity वपुस् means either form, figure, or beauty 'वपुः शरीरे स्वरूपे जले दीप्तिं न मज्जने' मेघव. दूरीकृता distanced, far outshone or excelled The figure in this stanza is निदर्शना

। 17 1—उक्तस्य अनतिक्रम गणोक्तम् This is an अव्ययीभाव compound in the sense of पदार्थानतिगृह्णति, which is one of the meanings of एना यथोक्त विद्यते यस्य न यथोक्त by the addition of the possessive अच यथोक्त- व्यापार यस्या. whose activity is exactly as is described । 17 6—हन्त is a form of address used towards friends Note 'यमानाभिस्तथा सगन्धे हलाभाप्पा परस्परम् । प्रेप्या हन्तेति वक्तव्या' नाट्यशास्त्र 17 89. हन्तेति महती, प्रेप्या हन्ते वेष्ट्याञ्जुका तथा ॥ सा द ५१-155. 'हन्ते हन्ते इलाहन्ते नीचा चेन्न मरि प्रति' अनन्- आश्रमशृङ्ग the young trees in the hermitage क is added in the

sense of *hṛṣṇa* or smallness according to 'हृस्वे' पा 5 3 86 (हृस्वो ऽथो
 उभक् सि कौ) It will be remembered the girls were coming to
 water the *वाल्मीकी*, as the king rightly guessed. The big trees did
 not require any watering at all. 17 7—*नव* *पेल्या* delicate like a
Navamahika flower. *त्वमपि* even you. It is no wonder if he asks us
 to do this work. But to appoint you who are so delicate—this surely
 argues the trees are dearer to father than you. *आलवालयूणे* to fill the
 basins. *आ* (ममन्तात्) *एव* (जललम्) *आलानि* (युहति) *तन्* *आलयालम्* the
 basin or trench dug round a tree in order to receive water.
 17 10—*तानिप्रोष* father's command. *गमान्* उदर *येषां* ते *सोदरा* or
गर्भद्वरा *तेषां* *भेद* affection existing between children of the same womb,
 fraternal affection. Anasuya intimated that Śakuntala really liked
 not the work, as it was quite unsuited to her, but did it, because of
 her father's command. She is of course not very serious. But
 Śakuntala retorts by saying that as she loved the trees as her bro-
 thers, she would have watered them even in the absence of father's
 command to that effect (R). While this conversation proceeds, the
 king is observing the girls. He has come to know which of
 them is Śakuntala. His thoughts are now turned towards her.
 17 11—*सा* refers to what was told him by the *Vaikhanasa*.
 As Śakuntala is thus *प्रसन्त* (previously mentioned), *सा* does
 not require the precedence of *या* (R). Note 'प्रसन्तप्रसिद्धानुभूतार्थं
 विन्यस्तच्छब्दौ यच्छब्दोपादानं नापेक्षते।' K P 7 *साधु* *द्रष्टु* *शीलमस्य* स
साधुदर्शी । न *साधुदर्शी* *असाधुदर्शी* one who is not accustomed to see
 things in their proper light, who cannot take a correct view of
 things, indiscriminate. This may also be explained as *न साधु* *असाधु* ।
असाधु *यथा* *तथा* *द्रष्टु* *शीलमस्य* one who habitually takes a wrong view. The
 first is to be preferred as the second involves a very violent condemna-
 tion. These forms are obtained by the addition of the *kṛt* affix *णिनि*
 (इन्) in the sense of 'in the habit of', according to 'हृष्यरातो णिनि
 ताच्छीत्ये' पा 3 2 78 (अतार्यो ऽपि धातोर्णिनि स्यात् ताच्छीत्ये शोये। उष्णभोजी
 तिभारती । अतारो णिम् । प्राप्तिगणानामन्त्रयिता । ताच्छीत्ये णिम् । उष्णं भुङ्क्ते मन्त्रायित् ।
 ति शौ) The forms *तपोवननिरामिनाम्* *आयमवाधिन* etc are similarly
 obtained. *तन्महान्* is a form of address, indicative of reverence, used
 with reference to persons who are absent, as *अनभ्वान्* ■ used with
 those who are present. *काश्यप* (*काश्यपस्य* *अपयं* पुत्रान्) is Kanva, because
 he was descended from Kāśyapa. There is not much propriety in
 Kanva's claiming descent from Kāśyapa, as the latter is a progenitor
 on a magnificent scale, being in fact, according to the Purāṇas, the

father of the gods, demons, men fish, reptiles and all animals, by Aditi and twelve other daughters of Daksā. But still as a Brāhmana and sage Kanva may specially derive his descent from Kāśyapa : 17 12—
वायमधर्मं 10 (perform) the duties of the hermitage

Stanza 18 Construe —य ऋषिः इदमन्याजमनोहरं वपु तप धर्मं साधयितुं इच्छति किल, स नीलोत्पलपत्राग्रया शमीलता छेदुं त्वं व्यवस्यति । (वंशश्रीवल)

This stanza points out the absurdity, according to the king, of Kāśyapa's action in making his daughter lead the life of penance व्याजेन मनोहरम् attractive or charming owing to art or artificial means. व्याज. is trick, artifice, device or art, by means of which the real state of things is concealed and a new appearance is given. Some persons make themselves charming by vyāja such as powders, lip-sticks, ornaments and dress. Sakuntalā was not so. She was artlessly or naturally fascinating न व्याजमनोहरम् अव्याजमनोहरम् तप इच्छति desires to render capable of penance किल possibly. This shows the king's disapproval (अस्मिन्). ' किल संभाषणवार्तयो । हेत्वन्तर्ज्यारलोकं च ' ईदम् . He does not like Kāśyapa's entertaining such an idea, as he thinks the sage's desire is as impossible of accomplishment as to cut a branch (लता) of the very tough Śamī tree with the extremely delicate edge of a leaf of a blue lotus व्यवस्यति (वि + भव + सो-म्यति) proceeds, attempts or endeavours. The figure in this stanza is again निदर्शना. The reading समिष्टनाम् for शमीलताम् is not good समिष्ट already means fuel : a wood cut लता again has no sense in समिष्टा शमीलनाम् (branch of the Śamī) suits the context better, as the Śamī is a hard tree and thus the intended contrast is prominently brought out. The Śamī strikes the king as the sages often must be using its sticks to generate fire by attrition. For, the Śamī is supposed to contain fire. Mark the change in the king's attitude. He was first struck at the beauty of the three girls, but on closer observation he realised that Sakuntalā was far more beautiful than the other two. The hard lot to which a beauteous form is subjected arouses his interest, which leads him to condemn the sage for such improper action. Thus the wonder at the beauty of the three has now developed into interest in and sympathy for Śakuntalā (R). The king now determines to observe her.

1 18 1—अबतु let it be so. If the sage chooses to act in this way, well I cannot help पादपान्तरहितं concealed by the trees एव shows he was already so concealed (cf ' यावदिमा छाग्रमाश्रित्य प्रतिपालयामि')

and had no desire to come out विश्रामम् at ease. The king wanted to observe her when she would be perfectly at ease and free from all restraint. There is a peculiar charm in observing ladies, especially those in whom one is interested, in this condition. The reading विश्रामम् is bad. It is an adverb and goes with पश्यामि. The idea is 'I am concealed behind the trees and therefore, being perfectly at ease, I shall now observe her, as I do not stand any chance of being detected by any body'. This is not half so charming विश्रामम् for विश्रामम् expresses the same sense, as विश्राम (विश्राम) means at ease, confident. But विश्रामा as a noun means a widow 'विश्रामो जातविवासे विश्रामा विधवा निवासा' मेदिनी. It would thus suggest an untoward meaning and involve a poetical defect (अनुचितार्थन) and should therefore be rejected. : 18 3—अनिपिनद्धेन too tightly fastened पिनद्ध (अपि + नद्ध नहति-ते) is really equal to अपिनद्ध. For, according to the grammarian Bhāguri, the अ of अर and अपि may optionally be dropped. Note 'वृत्तिः क्षणमिदं पश्यतामप्योत्तमयो । आप वैव हलन्ताना यथा याचा निशा दिवा ॥' निवर्तिता restrained (in movements), tied up, pinioned. Śakuntalā was entering youth with the result that her breasts were growing exuberant. The old bark had thus become too tight. She does not realise this, but finds fault with Priyamvadā who had tied it on her bosom. Priyamvadā knows the truth and jocularly gives it out. : 18 7—पयोधरविस्तारयितुम् पयोधरो स्तनयो विस्तारयितुं तदेव which causes the breasts to expand स्तम् with उप means to chide, to find fault with, to blame. : 18 9—सम्यक् well rightly. The king agrees with Priyamvadā in holding that in this matter Śakuntalā's youth, and not her jolly friend, is to blame. Note the progress of the king's love. All this while he is observing Śakuntalā and especially her plump breasts, which have formed the subject of this jocular conversation. This deepens his surprise at Śakuntalā's beauty and his sympathy and interest develop into admiration (R), which finds eloquent expression in the following speech. His admiration has not yet developed into love.

Stanza 19 Construe—स्तनयुगपरिणाहच्छादिना सन्वदने उग्रहितसूत्रमन्विता वक्त्रेण, शिखरद्वये अन्ध, इत्यन्विता चपु, पाण्डुरग्रेदेशेन पिनद्ध कुसुममिव, म्नां शोभां न पुनरिति । (मालिनी)

स्तनयुगस्य परिणाह (expanse) 'परिणाहो विस्तारता' अमर. This is really equal to परिणाहयुग स्तनयुगम्. Such idioms have been noted before तं इदयितुं शीलनस्य तेन. The bark garment usually covered her expanding

bosom स्कन्धदेशे on the region of her shoulders देज really has no propriety except for वाक्यालङ्कार उपहित (lit placed, tied) सूक्ष्म ग्रन्थिर्यस्य. The word सूक्ष्म is suggestive. Her breasts were swelling owing to her youth and the old garments had become tight. It was, therefore, possible to tie just a very small knot on the shoulders and then too she felt pinched. It is not clear whether only one knot was tied on one of the shoulders, or two, one on each. The compound उपहितोऽग्निश्चना could be so dissolved as to yield the sense of two knots (उपहितौ सूक्ष्मौ ग्रन्थौ यस्य), or even from the above dissolution the required sense could be gathered by taking ग्रन्थि as जाल्यैकवचनम्. स्कन्धदेशे is also not decisive, as it could easily be स्कन्धयो देज रस्मिन्. Thus this point is left uncertain and we are inclined to think that there were two knots, one on each shoulder, as that appears to us to be more natural and primitive. Either supply पित्तम् after वक्रलेन or take it as an उपलक्षणे तृतीया अभिनवम् literally means new, hence blooming. Youth was changing her body. Thus it was really new. Or it may be said to be so metaphorically स्वा शोभा न पुप्यति does not develop or exhibit its proper charm. This use of पुप्य is idiomatic. Compare R 16 58, Ku 7 18. The king thinks that Śakuntalā's proper charm could be adequately exhibited by such help as fine dress, ornaments, etc पाण्डुपद्मो-द्वेण पित्तम् enveloped in the interior of a pale leaf. Note that the king is in the forest and naturally uses forest similes in his speeches.

1. 19 1—अथवा ..पुप्यति or rather, granted that the bark is unsuited to her form, but it is not that: it does not cherish the charm of ornaments. अथवा completely changes the point of view and introduces an observation which is opposed to his statement in the above stanza. He has there declared that Śakuntalā's body does not exhibit its proper charm in a bark. Now he admits the bark is unsuited, but thinks that it yet makes her attractive. For, to really charming forms there is nothing which does not add decoration. The contrary nature of the two views expressed has puzzled some, who are consequently led to reject the stanza 'इदमुपरि'. We, however, think that the stanza is necessary and for psychological reasons. The king was accustomed to see beautiful women dressed in rich clothes. The first thought, therefore, that struck him when he saw the beautiful Śakuntalā in a bark was, 'Oh! Śakuntalā is beautiful, no doubt, but she would appear still more beautiful in proper clothes. In fact this bark does not do proper justice to her beauty.' All this while he was

observing her and admiring her beauty. It then occurred to him that dress, ornaments etc., were merely the accidents, not the essentials, of beauty. And though he expressed this in the following stanza, he could not, with his princely instincts and city manners, escape from idea that the bark, in spite of his 'निर्मितं नावतीनाम्', was quite unsuited to such a form. That found expression in, 'कामं बद्धम्'. Thus it will be seen that there is a regular logical chain in the ideas contained in this speech. Besides, if we drop the stanza, the speech beginning with 'काममनन्द' etc. will be so abrupt. Further, the emphasis, conveyed by the two negatives in 'न पुनं न पुन्यति' would be unaccountable, if we were to reject the preceding stanza, for it is clearly levelled against 'स्वाशोभा न पुन्यति'. 'कामम्' shows अनुमति 'कामं प्रसमेदनुमती' निष. It means 'I grant, I admit'. The reading वयम् for वयस्, is to be rejected, as वपुस् and not वयस् is the subject under discussion, as we know from the preceding stanza. Besides the king closes with a general remark about आकृतिः, which also shows, that he must have begun with वपुस् and not वयम् which is not an आकृतिः.

Stanza 20 Construe—शैवलेन अनुवेद्धमपि सरसिजं रम्यं [वर्तते], मीलनमपि लक्ष्मि हिमाशो लक्ष्मीं तनोति, बन्धलेनापि इयं तन्वा अविरम्भनोऽहं [विद्यते]; मधुराणाम् आकृतीनां किमेन हि मण्डनं न [भवति] । (मालिनी)

शैवलम् moss अनुवेद्ध pierced, encased, enveloped सरसिजम् a lotus (lit. one that is born in a lake) This is a locative *aluk* compound obtained according to 'तपुश्चेष्टति बहुलम्' पा 6 3 14 (स्तम्भेऽस्मिन् स्तम्भम् । कर्णेऽपि, कर्णेऽपि । इति च ह्रस्वः । सि को), which lays down *aluk* in most cases, when a noun in the locative is compounded with a verbal derivative and the whole is a name. Thus we get both सरसिजं and सरोजं सलिलं dark. लक्ष्मिः a spot, a speck लक्ष्मीं तनोति heightens beauty मनोज्ञा (मन जानति अमी) who knows the mind, of course by captivating it, hence, charming तन्वी a slender girl. Slenderness was considered to be a sign of beauty हि shows emphasis 'What, indeed, is possibly not etc'. Another way is to take हि in the sense of हेतुः or 'for'. This is not so good मधुरं (मधु माधुर्यं सति or मधु माधुर्यमस्य अस्ति) sweet This is an extremely felicitous adjective of आकृतिः Compare the Marāṭhi 'निचें रूप गोड आहे'. For the general idea in the fourth line compare 'मनोमयीयं हृदयं नाम' भास्वत् प्रतिमानादृक् १, 'पतन्ति नास्मिन् विरादा पतन्निषो हृदयवत् न पयोदपदस्य । तथापि पुष्पाति नमः प्रियं परा न रम्यमाहार्य-मपेक्षते गुणम्' Ka 4 23, also 'कान्तानां हृत्पुलकं स्तनाङ्गरागे वस्त्रेषु व्युत्ति-लक्ष्णेषु मोचिष्यते । सपेदे श्रमगलितोद्भूतो विभूया रम्याणां विस्तृतिरपि इदं तनोति ॥

Ibid 7 5 Rāghavabhatta notes *ग्रन्थमभङ्ग* (violation of symmetry or uniformity) in the third line, as the *रूपमान* viz *हिमाशु* is here not the subject, as *सरमिज* in the previous clause is. He proposes to emend the line as ' *विजिरक्तिरुणमाला सुन्दरो रुद्रमणापि* ' This stanza is quoted in S D 3 97 to illustrate *मातुर्य*, which is defined as ' *सर्वानुस्तराविशेषेषु मातुर्यं रमणीयता* '.

1 20 2—*वालेन ईरितानि* (ईरित p p p from ईद् ईरति, ईर्ने) *लितानि पत्राणि एव अद्गुल्य तासि* by means of its fingers in the form of the leaves that are set in motion by the wind *त्वयतीव* is as though hastening me 1 20 3—*केसरवृक्षः* the young Kesara tree Kesara is the same as Bakula *सभावयामि* (I) shall honour (it by going near and watering it) There is a suggestion here of a lover beckoning his beloved with his fingers Priyamvadā is quick enough to notice it and takes advantages of the whole situation in the most delightful way Śakuntalā's words ' *किं निमित्तम्* ' to Priyamvadā's request to stay near the tree for ■ time are dropped in some editions. We think they are necessary If after asking Śakuntalā to stay, Priyamvadā were at once to proceed to give her reason, the compliment would lose half its charm Śakuntalā could not see why her jolly friend asked her to stay near the Bakula tree and at once said 'What for?' This ■ natural Priyamvadā's words would tickle Śakuntalā far more when her curiosity would be roused That would be the case if we had ' *किं निमित्तम्* ' 1 20 8—*लतासनाव* possessed of a creeper *सनाप* literally means 'having a husband' The word is primarily applicable to a woman who has a husband Secondly, it means 'having a lord, master or protector' We have it towards the close of the Act in ' *सनाया इदानीं वर्मनारिण* ' in this sense Then it came to mean simply 'possessed of, accompanied by, furnished with etc' Note that a picturesque effect is produced if we remember the literal sense of *सनाप* in ' *लतासनाव केसरवृक्ष* ' The idea in this sentence is that Śakuntalā's body is like a creeper and what a great compliment it was will be understood if we remember that owing to its slenderness, delicacy etc the creeper is always taken in Sanskrit as ■ standard of comparison with reference to the slim body of beautiful women. This naturally pleased Śakuntalā, for young ladies are generally flattered by a compliment to their personal charms 1 20 9—*प्रिय वदति अमो प्रियवदा* (one who speaks sweet or agreeable words), according to ' *प्रियवदो वद राच्* ' पा 3 2 38 (*प्रियवद । वज्रवद*) Śakuntalā means to say that Priyamvadā's name is significant in-

as much as she can talk sweet things : It often happens that people say sweet things but they are far from being true. The king is thinking of this and says that though Priyamvada = words are sweet they are not as ordinarily happens merely complimentary but represent the truth (तथ्यम्) (R). He then proceeds to prove that Śakuntalā = body is really = creeper. Compare उत्तिष्ठ वने ननु मानुषोऽयौ वृक्षेन भवा उचिना तरेत् । दृष्ट्वा मर्त्तय इति प्रियाहो ताम्रानुमत्त प्रियमप्यमिष्या R 14 6

Stanza 21 Construe —[अस्या गड्] अग्नं स्निग्धरागं [वर्त्तते] दाहू कामगन्निवासुकारिणी [स्त] अद्रेषु पुष्पमाम्रं लोभनीयं यौवनं सनद्धम् [अस्ति] । (आनी)

The creeper possesses a fresh red sprout, tender twigs and an attractive flower. Śakuntalā too had a red lower lip, delicate arms and fascinating youth. Just as the flower lends charm to the whole creeper similarly Śakuntalā's youth has pervaded all her limbs and made them tempting. Note the change in the king's admiration of Śakuntalā's beauty—a change which leans towards love and a desire to possess her. He calls her youth लोभनीय (attractive, tempting, fascinating). He does not say it has attracted him, but merely remarks it may attract anybody (R). The admiration is deepening into love. रिसल्य-यम् a fresh tender leaf स्निग्धराग इव राग यस्य कोमलौ निर्व्या (twigs) अनुमत्तौ ती. This is a way of expressing resemblance. Dandin gives a long list of words and expressions (hav. 2 57-65) which are used by poets to convey the idea of resemblance. Note esp 2 65 'तस्य चावुन्नीतीति शब्दा सादृश्यसूचकाः । मनद्धम् lit clad in armour then fully equipped then ready, prepared. Youth is ready in all her limbs to give them their peculiar charm : c has pervaded them (सनद्धं सर्वतो व्याप्तम्)

1 21 3—स्वयं प्रियते परिव्रज इति स्वयवर (the ceremony of choosing a husband). तत्र वृक्षः Or स्वयं वृक्षीने पानसमौ स्वयवरः । सा च अग्नौ वृक्षः The creeper had of her own accord chosen the mango tree for her husband. सहस्रम् is an extremely fragrant kind of mango tree and is so called because it possesses on account of its exciting character the power of uniting even estranged lovers (सह सख्यनि मेध्यनि विरुक्तनि द्वन्द्वम्) 'आम्रवृक्षो रमालोऽग्नौ महाराजोऽतिशौरिभः । अमरः Śakuntalā had named the creeper Vanajyotsnā beca = on account of its wealth of flowers of a beautiful white colour it seemed to illumine the whole forest. 1 21 4—एनां विस्मृतानि have you forgotten her? Because you have not

watered her विस्मृतमि really means 'you are forgotten' Here it signifies 'you have forgotten' This means that the past passive participle विस्मृत has been used in an active sense Kṛṣṇadāsa uses it actively twice again in this play and twice more in the Vikramorvaśyam ('अहो विस्मृत मम हृदयम् ।' II, 'प्रथमं पुनः पुनर्दर्शनेन विस्मृतास्मि ।' I) Also read 'तत्र तीर्थे गच्छितेन दर्शनेन स्नानमन्तर्गतमस्मि कुञ्ज । सौवर्वायमुदनेन विस्मृतं सविज्ञाय कलानि स्पृहस्तप ॥' R 19 2 The grammarian's way of accounting for such use is विस्मृत निस्मरणम् । नर्पुणैः भावे क्त । विस्मृतमन्वा अस्ति सा (विस्मृत + अच् सत्वर्थीयः) विस्मृता । अर्वादिभ्यश्च अच् । १ 21 7—तदा—The idea is the creeper was as dear to Sakuntalā as her own self. Forgetting it was therefore tantamount to forgetting herself, which was impossible १ 21 9—लता च पादपश्च लतापादपौ । तयोर्मिथुनम् the couple of the creeper and the tree. The tree is पादप because it drinks water by means of its feet; c roots (पादे विवर्ति श्रमौ) इतिफर contact, union नवानि कुमुदानि यस्मिन् । तद्वर्जं यौवनं यस्या सा possessed of youth marked with fresh flowers. Some dissolve this as नवकुमुदमेव यौवनं यस्या. This is not good. The flowers themselves are not the youth. They are the result of youth and indicate it. नव यौवना also suggests a girl, who in her youth has had her rajodarsana (kusumam). १ 21 10—निश्चयानि पद्मनि सस्य तस्य भावः तस्या owing to its possession of lovely leaves. This also suggests a lover (पद्म) who is full of affection (निश्चयः). Thus both are in fit state for union. And the period has been charmingly designated by Sakuntalā as charming (रमणीय). The Sahalāra with its wealth of fragrant foliage becomes enjoyable (उपभोगक्षम suitable for enjoyment) by all. Much more so then by the blowing Vanajyotsna. Sakuntalā says this and continues looking at the creeper and the tree, admiring their union. This speech and the way in which Sakuntalā looks at the couple betray a tinge of envy on her part for their union and a desire to be in the position of Vanajyotsnā—so faithfully like a young girl who has become of marriageable age. Priyamvadā as usual sees through the whole situation and accosts Sakuntalā accordingly. And though Sakuntalā denies the allegation, the way in which she does so clearly indicates that she is really pleading guilty to the charge. १ 21 12—अतिमात्रम् transgressing proper bounds, beyond measure, extremely. It is an Avyayībhāva compound in the sense of अत्यस्व or passing away मात्राया अत्यस्व अतिमात्रम्. The मात्रा may refer either to the length of time, or the degree of attention १ 21 14—न विभावयामि I really cannot understand or guess Anasūyā is a serious sort of girl, innocent of love affairs, and not much alive to the romantic side of

life The whole enchanting scene of Śakuntalā standing near the Bakula tree and admiring its union with Vanajyotsnā with a gaze, the earnestness of which only Priyamvadā could understand, was entirely lost upon the prosaic Anasuya : 21 17—अपि नाम (would that, is it likely, can it be) shows hope or expectation : 21 18—तत्र रथ a desire within your own self Śakuntalā means to say that Priyamvadā herself is anxious to be united with a suitable husband The direct form of Priyamvadā's words helps her She interprets अहम् in the sense of the speaker viz Priyamvadā : 21 19—आवर्जयति inverts so as to pour out the contents : 21 20—ममान वर्णं यस्य तत् सवर्णम् समान is changed to स when it is the first member of a compound, according to 'ममानस्य' which is obtained from 'समानस्य चन्द्रस्य मूर्धप्रभृद्युदरैषु' पा 6 3 84 by योगविभाग, or the splitting up of one Sūtra into two Another way is to take it as an अल्पपदविग्रहः षड्वीहि and to understand the स as a remnant सह in the sense of सन् Thus सह (सहजं) वर्णेन सवर्णम् Note 'समानस्येति योगो निमयते । तेन सपक्ष सामर्थ्यं मत्तातीयमियादि मिद्वमिति काशिसा । अथवा सहशब्द सहजवचनोऽप्यस्ति । सहश मय्या समर्गमिति । तथा । तेनायमस्वपदविग्रहो षड्वीहि । समान पशोऽस्येयादि ।' नि नौ न सवर्णम् असवर्णम् । असवर्णे च तत्र क्षेत्रे च । तस्मिन् समवो यस्या having her birth in, i e born of, a wife (भेत्तम्), not of the same class (वर्णः) Or we may have असवर्णक्षेत्रे समव (उपपत्तिन्यायः) यस्या The king has now completely fallen in love with Śakuntalā Priyamvadā's words that Śakuntalā is anxious for an anurūpa vara have already suggested to him that he would be such a vara for her (R) He now actually discusses the possibility of possessing her There appears one great obstacle in the way A Ksatriya cannot marry a Brāhmana girl Vide Ms 3 12-13 The king therefore hopes (अपि नाम) that Śakuntalā is Kāśyapa's daughter, but not by a Brāhmana wife In that case there would be no objection for him to marry her For she would then belong to a mixed tribe called मूर्धनिमिश्र or मूर्धवसिक्त (the progeny of a Brāhmana father and a Ksatriya mother, vide Ms 10 6) and would thus be a suitable object of affection for a Ksatriya, who in his kingly character was a मूर्धभिषिक्त also It must here be remarked that it is difficult to see how the kind of suitability, which the king wishes for Śakuntalā viz her being कुलपतेरसवर्णक्षेत्रसमवा makes her क्षत्रपरिग्रहसमा For, the suitability seems just based on the common word मूर्धनिमिश्र applicable to them both The whole speech appears to us to be an attempt to quiet the voice of conscience, which tells him that it is not proper to marry the

daughter of a Brāhmana. Another interesting fact which emerges from this sentence, is that in Kālidāsa's time children of mixed anuloma marriages did not fall within the caste of the father, but were regarded to belong to an inferior caste. अथवा corrects the previous thought कृन् संदेहेन enough of, or away with doubt अन्म् and कृन्म् in this sense govern the instrumental.

Stanza 22 Construe —असंगमम् [टय] क्षत्रपरिग्रहक्षमा [अरिन्], यत् मे आर्य मन अम्याम् अभिलाषि [वर्तते] संदेहपटेषु वस्तुषु हि अन्तःकरणप्रवृत्तयः सन्ता प्रमाणम् । (वाराहविविड)

संगमस्य अभावः असंगमम् (अव्ययीभाव) undoubtedly क्षत्रस्य क्षत्रेण वा परिग्रह (acceptance as a wife) नस्य क्षमा capable of or fit for, being accepted (as a bride) by a Ksatriya. Or we may have क्षत्रपरिग्रहं क्षमते (tolerates) अमौ आर्यमनो noble, respectable, honourable अभिलाष (longing) विद्यते यस्य तत् संदेहानां पदानि तेषु which are the subjects of doubt प्रवृत्तयः inclinations प्रमाणम् the standard to judge whether a particular action is correct or not, the deciding authority. This word always occurs in the singular in this sense e. g. वेदाः प्रमाणम्. The test that is referred to in this stanza is the test of instinct or intuition. It is common experience that instinct sometimes guides us better than any external considerations. To be able to say that a particular course of conduct is right, because one is inclined towards it, requires great confidence in the righteousness of one's mind, for it is tantamount to saying that no evil thought would ever enter it. That the king was able to say so is indicative of his stainless character and pure mind.

It must here be pointed out that Dasyanta is found fault with for the sentiments expressed in this stanza. He calls his mind आर्य and indirectly styles himself मत्. This आत्मस्तुति is supposed to detract from his character as a वारोदास्त नायक. The answer to this is that as the self-praise is indirect and proceeds from righteous self-confidence, it does not offend against good taste. The truth seems to be that the stanza, as noted before, is intended to quiet the inner voice. After all it is not given to man to love and to be wise. This stanza is quoted in D. R. as an instance of अभिलाष or longing, which is the first of the ten stages of अयोग (absence of union) and is thus defined 'अभिलाषः सुखा तत्र कान्ते सर्वोद्गमसुन्दरे । हृष्टे श्रुते वा ' + 53. The latter half of the stanza also occurs in Kumārīlabhaṭṭa's Tantravārtika 'यथा स्मृतायाः लवणकण्डेषु मेरी यथा वोज्ज्वलन्मभूमी । यज्जायते तन्मयमेव

ननु स्यात् तथा भवेद्वेदविदामनुष्ठि ॥ एव च विद्वच्चनाविनिर्गन ग्रमिद्धस्य कविभिर्निहापितम् ।
मता हि सदेहपदैषु रस्तुषु प्रमाणमन्त ररण्यवृत्तय ॥ p 133 (Benares S
Series)

1 22 1 तथापि—The king really has no doubt about Śakuntalā's suitability for being married by a Kṣatriya. But he wants to make assurance doubly sure by ascertaining the truth about her तत्पक्षे in reality, as the facts are उपलभ्ये 1st I shall obtain (her) : e know her 1 22 3—सलिलस्य मेघ तस्य मग्नम तेन उद्धत which went or flew up by the disturbance or agitation (caused) by the sprinkling of the water 1 22 4—अभिरर्तते is hovering round अभि in such cases is usually taken to be a रम्यप्रवर्तनीय in order to explain the accusative in वदन For वृत् is intransitive This is indicative of the fact that Śakuntalā was a Padmīnī, which is the first of the four classes into which writers on erotical science divide women One of the characteristics of the Padmīnī is that she possesses the fragrance of lotuses and the bee in the present case was attracted by the fragrance of Śakuntalā's breaths The Ratimāñjarī thus defines her 'भगति कमलनेत्रा नायिराभुङ्क्षन्ता अदिरलकुचयुग्मा चास्त्रेशी कृशाङ्गी । मृदुवचनसुशीला गीतनायानुरक्ता सरल-तनुसुनेहा पद्मिनी पद्मगन्धा ॥' 1 22 5 सम्पृष्टम् longingly, or with envy

Stanza 23 Construe — [भो] मधुर, वेपथुमती चलापाङ्गा दृष्टि वृद्धा स्तुष्टासि कर्णातिरुचर [सन्] रहस्यास्वायी इव मृदु स्वनमि, ऊरु व्याधुनस्या रनिसर्पस्वम अधर पिममि, तत्त्वान्वेयात् वय हता, स्व कृती सन्तु । (शिखरिणी)

The king is now deeply in love and has grown so hopeless that he cannot tolerate near his beloved the presence of even a bee, whom he takes as a rival and envies (R) वेपथु tremor चले अपाङ्गौ (corners) यस्य Tremulousness of the eye (compare चटुल्लवता) is a sign of beauty Śakuntalā's eyes were already tremulous Fear made them still more so She therefore appeared to the king extremely fascinating वृद्धा many a time This is indicative of envy You are doing it several times But I get the chance not even once' The first line indicates नेत्रचुम्बन, the second रहस्यस्वन and the third अवरचुम्बन The king imagines the bee is doing all these and envies him कर्णस्य जनिस्व (vicinity) । तत्र चरति जगौ रहस्यम् आकटु (from चट्) शीलमस्य म रहस्यास्वायी whispering a secret (of love), चट् being changed to चत्, according to चर्चिह रयान् पा 2.4 55 मृदु स्वनमि softly or sweetly hum वर व्याकुल्या in spite of her waving her hand व्याधुनया is अनादरे, पैटी The reading वगै is to be rejected, because the waving of one hand is more natural Besides she would appear rather un-

sightly, if she waved both her hands. And again she probably carried the pitcher, which she had just emptied, in one of her hands, so only one hand could be used to ward off the bee. गतिमर्षम् the all-in-all or the very essence of enjoyment. Lovers set a very high value on adharapāna. Hence the idea, अञ्जर प means to kiss. The idea is based on the fancy that the lower lip contains nectar or honey, which can be drunk. Rāgnaya says that अञ्जरं पिवसि must, in the case of the bee, be understood in the sense of 'मादर विलोकयसि'. Otherwise he says it will mean the bee bit her! We do not think this cavil has much cogency. What happened was that when the bee moved towards her lip, the king thought he was drinking it. तत्त्वत् अनेद तन्मात् owing to our search after truth (concerning her parentage and her capability of becoming a Ksatriya's spouse) हता baffled in our desires, undone कृती blessed, one who has gained his object or achieved his purpose. प्रगन्तं कृतम् (achievement) अस्य । कृतमेन इति वा वयम् is used for अहम्, according to 'अस्मदो द्वयोश्च' पा 1 2 59 (गुरुन् द्वित्वे च विवक्षितस्मदो बहुवचनं वा स्यात् । वयं श्रुम । पक्षे अहं ब्रवीमि आवा प्रव इति वा—सि कौ.). The plural in this case shows disrespect, instead of the usual respect, for the king does not think highly of himself for having lost what he imagines the bee has gained, and such use of the plural is common in literature. The idiom has come down in the vernacular too, as when we say 'दूमात्रं गृहणा, आम्ही काय मूर्ख आम्हीतच,' where the plural आम्ही is indicative of the speaker's disrespect for himself. The suggestion in the last line would have sounded unbecoming, had it not been for the fact that the king had become almost mad with passion for Śakuntalā and was sure that she was a fit object for his affection. For it amounts to 'Oh! alas! how foolish I was to go in search of the truth concerning her. This bee, not caring a straw for things of that kind, is acting the part of a batha kāmuka. I really ought to have done the same! But oh! I am now undone. This stanza is suggestive of future events viz. the sudden appearance of the king on the scene, even like the bee, and his trying to kiss Śakuntalā in spite of her protests.

1 23 3—विटो (३४) means impudent and corresponds to नटिंग or दागा in Marāṭhī. It is better than दुष्टो (३५), because विटो is quite an appropriate abuse in the mouth of a girl. विटो is evidently paraphrased by दुष्टिणीदो in her last sentence by Śakuntalā. दिग्गति stops रम् is usually Ātmanepadī, but when preceded by the prepositions वि, आ or परि, it takes the Parasmaipadī, according to 'व्याङ्परिन्वो

रम पा 1 3 83 : 23 4—अन्यत at some other place The तस् is applied in the sense of the locative, as in इत अन्यत् पदम् पदान्तरम् another step This is an irregular compound formed according to 'नयूरूपमसादय' पा 2 1 72 : 23 5—दुष्टु यथा तया विनीत badly disciplined or दुष्ट विनीत (विनय) यस्य ill-mannered ill behaved अभिमूयमाना मा परित्रायेयाम् is idiomatic for सम अभिमय or अभिभवात् मां परित्रायेयाम् : 23 7—आक्रन्द cry out to (for help) : 23 8—तत्र साधनानि रत्नानि तपोवनानि (मयमपदलपा) नाम it is well known : 23 9—अयमरे यितुम् here is an opportunity (for me) to disclose myself The friends said in a jocular manner that they could not protect her and that she should call upon Dusyanta Here therefore, was a call and the king thought he might then fitly introduce himself So far the king's words are supposed not to be heard by the girls But his 'न भेत्स्यम् । न भेत्स्यम्' were intended for them But apparently owing to his being at some distance they are not heard by the girls, even as the following words 'राजमात्र अभिप्रास्ये' are not What happened was that immediately after the king heard the proposal of the friends that Śakuntala should appeal to him, he indulged in this speech without leaving his place of concealment That was why the whole of his speech was not heard by the girls though a part thereof was intended for them To his 'न भेत्स्यम् । न भेत्स्यम्' he wanted to add some such words as 'अयमहमागत एव' which would mean he was the king and had gone there at their invitation But he checked himself in the middle of his speech (अर्जुने) and realised that if he were to complete his speech in the way he wanted to, he would at once be detected as being the king Then probably, the king feared, the girls would not behave with him in a free manner He, therefore, desired to go to them as an ordinary man But as we shall see later on, he reveals his royal character in spite of himself The way in which the king is introduced to the hermitage is very ingenious and what is more important, perfectly natural A less clever artist would have made him simply go and announce himself It is to be noted that though he goes there as an ordinary person he goes as protector. Thus even then he could not completely dissociate his kingship from him यावत् अस्मि मन्त्रास्ते शक्तिम् ।

Stanza 24 Construe—दुर्विनीतानां शासिनरी पीये वसुमन्तं शायति [सति] च अत्र मुग्धासु तपस्विभ्यासु अविनयम् आचरन्ति । (आर्या)

दुर्विनीतानां शासिनरी the chastiser of the ill-mannered The word दुर्विनीत has been purposely used. Because Śakuntala was being teased.

by the *durvinīta* bee पौरुषे महीं जानानि (सति) is a locative absolute used in the sense of *अनादर* or 'in spite of,' 'notwithstanding' (महीं जानान्तं पौरुषमनादयेत्यर्थः), according to 'पृष्टी चानादरे' पा 2 3 38 (अनादराधिक्ये भावलक्षणे पृष्टीसप्तम्यौ स्त । रुदति रुदतो वा प्राजाव्रीत् । रुदन्तं पुत्रादिभ्यमनादयः सन्त्यस्तवानित्यर्थः । सि कौ) सुवासु innocent, simple. This makes the *अविनय* (rudeness or immodesty) of the bee graver. तपस्विकन्यासु—Though the king knows which of the hermit girls was suffering from the rudeness, he pretends ignorance in order to appear disinterested and speaks of the rudeness being practised towards the hermit girls.

1. 24 1—किंचिदिव somewhat, slightly इव here has the sense of 'a little'—इषदर्थोपमोत्प्रेक्षावाक्यभूषणयोरेव । 'गणरत्नमहोदयि मेघान्ता. confused. It was natural for these hermit-girls to be confused at the unexpected appearance of a city-bred man. But Anasūyā being the more serious character, first recovers self-possession and explains the situation to the king (R).—Further, when the king directly addressed Sakuntalā and she gets more confused and remains speechless through nervousness, it is once more Anasūyā who answers for her and reminds her of her duty of receiving the guest in order to make her overcome her confusion and nervousness. 1 24 3—आर्ये noble sir. The literal meaning of this word is also relevant here अर्यते (शरण्यत्वेन गम्यते आधीयते इत्यर्थः) असौ अर्य अत्याहितम् अनीव आहितं मनसि that which is seriously taken to or felt by the mind, a great danger. 'अत्याहितं महाभीतिः कर्म जीवानोपेक्षि च ।' अमरः । 24. 4—अभिभूयमाना being assailed or teased कातराभूता was frightened. Note that the चि here is not used in the strict sense of अभूततडाच, for Sakuntalā had really become frightened. That the चि is not always used in its strict sense in literature has been noted before. 1 24 5—अपि has the sense of 'I hope'. 1 24 6—साङ्गमम्—Though Amara gives this as a synonym of 'fear' ('दरत्रासी सीतिर्भासाङ्गमं भयम् ।'), it means the state of mind in which confusion or perturbation predominates and fear has a small tinge. It is best translated by 'nervousness.' When Anasūyā pointed out Sakuntalā to the king, he knew she was his hostess and facing her asked the usual question of greeting. But Sakuntalā grew still more confused under his gaze and remained silent (अदचना). Anasūyā saved the situation (R). 1 24 8—अतिभि- लाभेन by the acquisition of a distinguished guest. This is a very high compliment. It means—They were practising penance all the time, but only on that day their penance could be said to be really prosperous inasmuch as they obtained the opportunity of receiving such a

distinguished guest : अनिविशेष (अतिवे विशेष) is a Sanskritism for विशेषयुत अतिवे a guest who has some distinguishing feature about him, a distinguished guest. Such expressions have occurred before. Or विशिष्यते अनौ विशेष one who remains after others are gone one selected : e the best अनिर्याना विशेष the best of the guests. The first way, is however, preferable : 24 9—उग्र-जम् a hermit's hut or cottage 'सुनीना तु पर्णशालोदजोऽश्चयाम् । अमर उग्रस्तृणपर्णोदितस्माज्जायते A cottage is made of grass, leaves etc परमिश्रम् mixed with fruit अर्घम् is a respectful offering or oblation to gods or venerable men consisting of rice, Durva-grass etc. The usual ingredients of this offering are ' जाप धीर कुमाग्र च दधि सर्पि सतण्डुम् । यव मिदार्धेनैव अष्टाङ्गोऽर्घ प्रसीदति । ' अर्घम् has the same sense. इदम् refers to the water that she had in her pitcher and that was meant originally for watering the trees पादार्घम् उदम् water for (washing) the feet. This was a means of showing respect for the guest. The origin of this religious custom probably lay in the fact that a guest generally came afoot and his feet soiled which badly required washing before he could proceed to do anything else. By asking her to go to the cottage Anasūya really reminding Śakuntalā of her duty. Father had appointed her to receive guests. But she was there standing confused. She was thus neglecting her duty. But then the king did not want Śakuntalā to go away. So he avoided that contingency by observing that their kind words had really done him the necessary hospitality and formal things like *argha* etc. were not required : 24 10—भवतीनाम्—Note that only Anasūyā has talked to him. But he pretends he has had conversation with all of them. This indicates his desire for such conversation. सुवता (सुष्टु कृत्यन्ति जना अनया इति सुवता । ' अन्येषामपि हृदयते ' वा 6 3 137 हृदयते दीर्घ) that by which people dance with joy, pleasant, sweet, delightful. ' सुवत मङ्गलेऽपि स्यात् प्रियमये वचस्यपि ' ' सुवत प्रिय । सत्येऽथ ' अमर Compare ' ता चाप्येता मातरं मङ्गलानां धेनु नीरा सुवता वाचनान् ' उत्तररामचरित ४ 30 अतिथये इदम् अतिथ्यम् hospitality. This is the king's return compliment to Anasūyā's ' अग्रता अतिथिविशेष etc. Priyamvada now intervenes. She has all the while observed what kind of man the king was. She now wants to have a chat with him, who appeared so refined and cultured. : 24 12—तेन हि if you think that our words are a sufficient reception प्रहृष्ट छाया यस्यां वा प्रच्छाया । तां नी च मीतला च प्रच्छायाशीतला तस्याम् cool and possessed of a thick shade. This dissolution deserves to be noted, because छाया at the end of a Tatpuruṣa compound becomes necessarily neuter, when the objects

that cast the shade are many and optionally so in other cases. But these rules are not applicable to Karmadhāraya compounds. Hence if we were to dissolve the compound as प्रकृत्य च यमौ छाया च तथा शीतल, we would obtain पच्छायाश्चातला. Read 'छाया बाहुल्ये' पा 2 4 22 (छाया-न्तस्तत्पुंसो नपुंसकं स्यात् पूर्वपदार्थबाहुल्ये । इक्षणा छाया-इत्थुच्छायम् । विभाषितेनेति विकल्पस्यापवादः । मि. कौ । पूर्वपदार्थबाहुल्ये किम् । कुडवस्य छाया कुडवच्छाया । तत्त्वोचिनी) and 'विभाषा सेनासुगच्छायाश्चातलानिगानाम्' पा 2 4 25 (एतदन्तस्तत्पुंस्त्वौ वा स्यात् । द्राक्षणसेनम् द्राक्षणसेना । यवसुरम् यवसुरा । कुडवच्छायम्, कुल्यच्छाया । गोशालम्, गोशाला । श्वनिजम् श्वनिजा । तत्पुंसोऽन्तर्म्मवारस्य इत्यनुत्तेनेह । वृत्तेनो राजा । अमेना । परमसेना । मि. कौ) : 24 13—यस वेदिकायाम् on the raised-seat round the Saptaparna सप्तपर्ण is tree having seven leaves on a stalk. 'सप्तपर्णो विनालवक् शारदो विवमच्छर' अस्य वेदिका was a quadrangular raised-seat, covered with a roof supported by pillars, used as a kind of arbour for sitting or standing under. In this case it appears to have been constructed round the Saptaparna and was probably circular, as is the case with vedikās round trees. मुहूर्त-तम is properly a period of 48 minutes or two dandas, but the word is used to signify any short space of time. मुहूर्तम् = an accusative of time, used according to 'कालान्वनोरत्यन्तमयोगे' पा 2 3 5 (इह द्वितीया स्यात् । मास कन्यापी । मासमधीते । मास मुंडवाना । कौञ्ज कुटिला नदी । क्रोशमशीते । कौञ्ज गिरे । अत्यन्तसयोगे किम् । मासस्य द्विरधीते क्रोशयोर्येजे पर्वत । सि. कौ) परिश्रमविनोदम् the removal or diversion of your fatigue : 24 14—अनेन कर्मणा refers to the work of watering trees : 24 16—अनिधीनाम्—Duryanta was the only guest present there. The plural is intended to show honour or respect पर्युपसनम् lit sitting round and near (a person), waiting upon with a view to do honour. Observe the attitude of the two girls towards this conference under the Saptaparna tree. Priyamvadā wanted to have a jolly good talk with the fine gentleman from the town. Anasūyā consented to the proposal because they would, she thought, be thus honouring their guest, to whom formal reception was not accorded. The religious side of the reception is more in her mind. In the simplicity of her heart she further imagined that Śakuntalā might perhaps be opposed to such a meeting, as she did not appear to Anasūyā to have yet completely recovered from the confusion, in which she was thrown at the king's appearance. She, therefore, directly appealed to the formal hostess and pointed out to her the propriety of such course of conduct : 24 18—तपोवनं यमनीया accessible to, susceptible of, an emotion inconsistent with the penance-grove : 24 19—गमनीया literally means fit to be reached or approached; hence accep-

sible विकारम् = विसरेण The vikāra in the present case is of course love Śākuntala became conscious of such emotion since she saw the king but she could not know why and how that emotion took possession of her Such indeed is the case with young girls when love first enters their heart' 1 24 21-मम शायम् charming owing to your equal age and beauty Though, as we know, the king has already observed that Śākuntala is far more beautiful than her two friends and has admired and actually fallen in love with her, he is here giving vent to the first impression that is produced on a fresh visitor to the penance grove In fact he himself was at first, equally struck with the beauty of them all His attempt is not to let them know that he has been observing them for some length of time दोमेन हृदय मय्य न सुहृद् a friend, तस्य भाव सौहार्दम् friendship 1 24 22-जनान्तिरम् and अपकार्य, like स्वगतम् or आगतम् and प्रगतम्, are stage directions (नाट्योक्तम्) They have been fully explained in Appendix A. The student may remember here that जनान्तिरम् and अपकार्य indicate those speeches which are meant for particular individuals only to the exclusion of others स्वगतम् or आगतम् means a speech intended for the speaker alone It is in fact a soliloquy प्रकाशम् signifies a speech which is intended for all Of course on the stage all speeches, including स्वगतम्, are to be uttered in a manner loud enough to be heard by the entire audience. But the actors must show by proper gesticulations or their absence that they have or have not heard the particular speech. 1 24 24-चतुरा गम्भीरा च आदृतिर्यस्य whose appearance is lively and dignified मधुरम् and प्रियम् are adverbs going with आलपन्, talking in a sweet and pleasing manner प्रमान majesty, dignity Note that what first strikes Priyamvadā is the king's trim and august appearance and then his sweet pleasing words Priyamvadā is inclined, as we shall see later, to repose more confidence in the king's outward appearance She is somewhat of a superficial girl 1 24 29-मधुरालापनिन created by (your) sweet words This shows that मधुरम् is one of the adverbs in Priyamvadā's last speech and not चतुरम्, as some editions have Anasūyā caught the word which Priyamvadā had just uttered विश्रम्भो मा मन्त्रयते the confidence makes me speak मन्त्रयते is causal रात्रिप्रेम — This shows, not that the girls had recognised the king but that he appeared to them so dignified in appearance that they thought he belonged to a noble family This and the following two sentences are courtly in form and illustrate the conventional politeness of speech on such occasions. They supply good examples of पर्यायोक्तम्. Though

the girls were brought up in a forest, their education, it appears, included the knowledge of city-ways (वनोद्गतोऽपि लौकिकज्ञः) : 24. 31—विग्नेन पर्जुन्मुखः (anxious, pining) जन यस्मिन्. This highly conventional question is merely equal to the plain 'Where do you come from?' The idea is the king's absence from his country has made his subjects pine away for him. Compare 'तत् कथय आगमनेन अपुण्यभारं कृतमो विनाम्बत-विगृह्यत्य गन्तया नीतो देवः ।' हर्षचरित 3 1 p 41 (our edition), R 2 73 चुकुमारतरोऽपि though extremely delicate. तस्मात् is really a comparative termination. It is often used, as here, to express mere excess. But a strict grammarian may argue that in all those cases where तस्मात् shows excess, the idea of comparison is also present. Here, for example, the king is compared in a tacit way with all other people in the world तपोवनं नीतः your self has been subjected to (lit towards the abode of) fatigue of going to the penance-grove. It should be noted that Arasūjā takes upon herself the task of asking these formal questions to the king. A serious character is necessary for this business. This should be particularly remembered, because it would be of use to us when we would come to the discussion regarding the assignment of speeches in the Prelude to Act II : 24 34—मा उन्ताम्य (from उन् + तम् ताम्यति) do not be impatient. Now that Sal-untalā is drawn towards the king in some mysterious way, this soliloquy is quite natural : 24 35—कथं वेद्यानि how shall I announce or disclose myself? आत्मापहङ्गम् concealment of myself. The king is in a fix. He does not like to disclose himself, as we have already seen. His conscience also does not allow him to hide his real character, which can only be done by telling a blunt falsehood. Under these circumstances, the king, as people often do, resorts to a quibble. Note the famous 'नरो वा कुञ्जगे वा of Yudhisthira : 24 36—भवतु shows he has made up his mind regarding the course to be adopted भवति your ladyship ! This is a polite form of addressing women, corresponding to the masculine उवाच. Also note 'पश्यतीति या न्वा म्यादनवन्ता च चोचिन्त । ता द्रव्याद्वयतीतिव सुभगे भवितुमिति च ॥' Ms 2 129 पश्यन्ते राज्ञा (1) by the Paurava king viz my father, (2) by the Paurava king viz Dusyanta : 24 37—धर्माधिकारी (1) to the office of (performing) my duty (as king), which included the granting of protection to ascetics (2) to the superintendence of religion, which included visiting forests and seeing that everything there was going on well. This speech has been so worded as to be applicable to Dusyanta himself as well as to an officer appointed by him to the Department of Religion. Thus the meanings (1) above are

for the satisfaction of Dusyanta's conscience, while (2) are intended for Anasūyā and the other girls अग्निं तां क्रियां तां मुमुक्षुः तस्मै in order to know or ascertain (whether your) rites are free from obstacles. This is a compound which almost breaks under the meaning it conveys. It is compressed. धर्मार्थं धर्ममाचनं वा जरण्यम् धर्मार्ण्यम् (मयमपदलोपी) a penance forest, a sacred grove : 24 38—सनाथा possessed of a protector. This is again a compliment to the king : 24 39—शृङ्गारजनिता सन्ताम् bashfulness of love Śākuntalā now knows definitely that the man for whom she felt that 'emotion incompatible with a penance grove' is a high personage and her love for him becomes confirmed. Hence this particular kind of bashfulness on her part, : 24 40—आसन्न (1) simple appearance (अवृत्ति), (2) changed appearance or mien, such as the expression of the face etc., as indicating mental emotions, (3) gestures etc., which directly reveal the inward feelings (2) and (3) are called इक्षित. Hence 'असन्नं इक्षितावृत्ती' अमर. The meaning (2) refers to the king. We may say that he probably changed colour and thus indicated his love, (3) is applicable to Śākuntalā. She must have gone through certain definite gestures, which clearly demonstrated her sentiment. For the poet gives a special stage-direction for her : 24. 44—जीविनसर्वमेव with the all-in-all of his life viz Śākuntalā, who was कुलपतेरनुमतिम् कृतं अर्थं येन one who has accomplished his object, blessed. When the girls observed that both Śākuntalā and the king had fallen in love with each other, they were justified in indulging in this joke. Śākuntalā liked it extremely and, like a coy girl that she was, she indicated the fact by resenting it : 24 46—गेतुम् is imperative second person dual of गत + इ to go away. किमपि something imaginary, improbable, absurd. Śākuntalā is here feigning resentment. Her words really mean exactly the opposite of what they express. She would very much like her friends to carry on in similar vein. This is quite like a woman : 24 47—वयमपि—Now that you have asked me several questions and have had your answers, I also desire to ask you something and that is concerning your friend (मयीगतम्). Compare 'अन्विषते च कुसुमपुष्पमित्रं नन्दमान्यसुहृदां निपुणं प्रचारयतम्' M. w. v. 24 48—अनुग्रह favour. अन्यर्थेना request, prayer : 24 50—अथर्व is an indeclinable, meaning 'again and again' अथर्वश्चाथर्वम् or अथर्वतिष्ठम् occurring again and again, perpetual. ब्रह्मणि—ब्रह्म really means (1) the Vedas, (2) the supreme truth or the highest principle, (3) penance 'वेदस्तत्र तथैव ब्रह्म मन्त्रा विप्र प्रनाथि ।' अमर. Now celibacy is useful!

for the study of the Vedas, or for practising penance, or in our attempts to realise the highest truth. Hence ब्रह्मन् secondarily means celibacy, which is the sense intended here. ब्राह्मे . ह्येन observes perpetual celibacy. प्रकाश may mean either, as a noun, celebrity, fame (प्रसिद्धि), thus इति प्रकाश = 'It is well-known, such is his fame,' or, as an adjective, famous, celebrated (प्रसिद्ध), thus इति प्रकाश = 'he is thus known or celebrated'. For प्रकाश in the latter sense compare R. 3. 48, 18. 28 : 24. 51—आत्मजा lit. born of oneself i. e. one's daughter. This word has been purposely used. How can a perpetual celibate have a daughter born of himself? (R) That is the king's difficulty. It will be seen that this query is the first step in the king's तत्त्वान्वेष.

It must here be pointed out that there is clear contradiction between this passage viz. 'भगवान् काश्यप कथमेतत्' and : 21. 20 'अपि नाम नन्देहेन' above. In the previous passage the king first hopes and then becomes certain that Sakuntalā is the daughter of a Ksatriya wife of Kāśyapa. This suggests that according to Dasyanta Kāśyapa must have been a married man with more than one wife. The present passage on the other hand speaks of Kāśyapa's perpetual celibacy as a well-known fact. How are the two statements to be reconciled? It looks as if Kālidāsa is nodding here. Or perhaps the poet wants to show that an interested lover often forgets or ignores inconvenient facts, when trying to quiet qualms of conscience. This apparent contradiction between : 21. 20 and : 24. 50-51 does not seem to have struck any previous commentator or annotator. : 24. 53—कौशिकः प्रेयः whose family name is Kauśika, कुशस्य or कुशिकस्य गोत्रात्पत्य पुमान् कौशिकः. This refers to Viśvāmitra, who was the great-grandson of Kusa (or Kuśika), being the son of Gādhi, the son of Kuśanābha, the son of Kuśa. Read रामायण बालकाण्ड 'ब्रह्मयोनिर्महानामीत् कुशो नाम महातपा । अष्टिष्ठतन्महं मज्जनप्रतिपूजकः ॥ 1 स महात्मा कुलीनाया युक्ताया ह्यनहायलान् । वेदभ्यां जनयामास चतुर महान् हुतान् ॥ 12 कुशाम्बं कुशनाभं च असूतर्जुम वहुम् । . 3' सर्ग 32, 'कस्यचित्त्वथ कान्तस्य कुशनाभस्य धीमतः । जज्ञं परमवर्मिष्ठो गार्गीरत्येव नामतः ॥ 5 स पिता मम काकुत्स्थ गार्धि परम-वार्तिकः । कुशवंशप्रसूतोऽस्मि कौशिको रघुनन्दनः ॥ 6' सर्ग 34. Also vide सर्ग 57. 18, 19. The Viṣṇuparāṇa gives the same pedigree for Viśvāmitra, except that it makes Gādhi the son of Kuśāmba. But the Mahābhārata makes Viśvāmitra the grandson of Kuśika by the elimination of Kuśanābha. Read 'कान्यकुब्जे महामानीत् पार्यिको भगवर्षभ । गार्गीति विद्युतो लेखे कुशिकस्यात्मसंभवः ॥ 3 तस्य धर्मोन्नत पुत्रः सत्यवल्गाहनः

विश्वामित्र इति ख्याता कबूब रिपुमर्दन ॥ 4 आदिपर्वे अ 191 Note that गोत्रकृत (caused or given by his family) नामधेय यस्य स गोत्रनामधेय is a सापेक्ष नाम but it is allowed on the usual principle of सापेक्षत्वेऽपि समस्त्वात् समाम ॥ 24 54—महान् प्रभाव यस्य of great prowess The prowess of Visvāmitra is well known It was he who by means of his rigorous austerities raised himself to the position of a Brahmarshi, saved Sunahsepa from the hands of Varuna transported Trisanku to the skies in his mortal body and proceeded to create another universe in the manner of Brahma Note that महत् is changed to महा when it forms the first member of a Karmadharaya or Bahuvrīhi compound according to 'आन्महत समानाधिररणतायया पा ६ 3 46 (महत अन्तागन्तादं स्यात् समानाधिरणे उत्तरेऽपि जानीय च परे । महान् । महान् । महादेव । महाचारी । समानाधिरणे निम् । महत् सवा महत्तेजः । सि रौ) राजा च अमी कापश्च राजर्षि a kingly or royal sage This epithet was literally true in the case of Visvāmitra because he was both a king and a sage ॥ 24 57—प्रभम् lit cause of birth progenitor father 'स्यान्नमदन्तु प्रभव स्थान बाधोपलब्धये अमर उञ्जिता abandoned ॥ 24 58—शरीरमन्यनानि (supply कर्मणि) by such actions as fostering the body etc. शरीरमन्यन्तम् आदिवेषां ते Compare 'उत्पद्यत यत्तद्वाहमप्य शयितामिमाम् । निनन विपनं गम्य शकुन्ते परिवारिताम् । 20 जानयित्वा सततं ननु दुहितृत्वे न्यवेद्याम् ॥ 23 शरीरद्वयं प्राणवाता यस्य स्वात्मनि भुञ्जते । क्रमेणैत त्रयोऽप्युक्ता पितरो धर्म-शासने ॥ 24 म भा आदिपर्व 93 ॥ 24 59—कुतश्च कौतुहलम् । स्वार्थे अङ्गुरा curiosity औ मूलान्—आ is here a कर्मप्रवचनीय (i. e. a preposition used by itself and governing a noun in some case), denoting the limit inclusive (आभक्ति) It governs the ablative according to पञ्चम्य पाठपरिभि पा 2 3 10 (एते कर्मप्रवचनीयैर्गोष पञ्मा स्यात् । जप हरे, परि हरे-मैमार । परिहृत वनन उदण्णादौ तु हरि परि । आ मुक्त मत्तर । इति सङ्गाद् नम्र ॥ सि रौ) ॥ 24 62—अप्र वर्तमानस्य (note the idiom) who was practising rigorous penance किमपि somehow Kalidasa often uses thus as an adverb Note 'महान्द्रु किमपि विरहे प्राप्तिनस्ते स्वभागादिष्टे कस्तुन्युपचरसा भ्रहराक्षीमवति ॥ Me 108 also R 2 57 जातशङ्के whose fear was roared (lit born) ॥ 24 63—अप्सर (अप्स सरति प्रवर्तन्ति अद्रय उद्वृत्ते वा इति)—The Apsarases were originally water-deities as their name suggests Later on they came to be looked upon as celestial damsels serving as courtesans in heaven They were endowed with personal beauty and eternal youth and were adepts in fine arts such as dancing and singing They were often sent by Indra to disturb the austerities of sages, who caused his throne to totter The Rāmāyana says they sprang from the ocean as it was being churned. Note अमु निर्मलनदेव रमानम्माद्वरधिय र

उत्पेतुर्ननुजधेष्ट तन्माधसरसोऽभवन् ॥ 'बालकाण्ड 45 33 But the Mahābhārata makes them the daughters of Kasyapa and Anstā. Vide आदिपर्व 66 'इमं त्वसरसा वज्र विदित पुण्ड्रक्षणम् ॥ 46 अरिष्टान्तं क्षमया देवी देवर्षित पुग । . 49' Bāna in his Kādambārī mentions 14 families of the Apsarases. According to Amara this word is always used in the plural ('त्रिया बहुजसरस स्वर्ष्या ठर्वनीनुग्रा '), but this rule is not invariable. For, the word is found used in the singular too in literature. Kālidāsa uses it thrice in the singular in this play and in the Vibramorasiyam he uses the form जसरा ending in आ ('अन्यरेव प्रतिभाति' V 1.) Note 'आप सुमनसो वर्षा असरा पिक्ता यमा । एतं त्रिया बहुदे सुमेरुत्वेऽप्युत्तरचरण ॥' 'त्रिया बहुजसरजः स्यादेकत्वेऽप्यसरा अपि ।' जट्टाणव. नियमन्य विप्र त कर्तुं तच्छील्य अनी who causes obstacle to his vow. The niyama refers to the vow of celibacy. 1 24 64—अस्ति shows that the fact is well known. अन्योपा समाधि. नन्मात् भीव नेपा भाव fear of others' practice of penance. समाधि should here be taken in the sense of mere 'penance' or 'practice of penance'. समाधि really means profound or abstract meditation, which consists in perfect absorption of thought into the one object of meditation viz the Supreme Spirit. It is the 8th and last stage of yoga. Compare 'यमनियमासनप्राणायामप्रत्याहारणाद्यानन्माधरोऽष्टावङ्गानि (योगसू.)' योगसूत्र 2 23, 'तदेवार्थमात्रनिर्भासं स्वप्नपञ्चम्यमिन् समाधि ।' Ibid 3 3 : 24. 66—वसन्तोदारसमम्—The correct translation of this Prākṛta is वसन्तावतारसमम् at the time of the advent of the spring. For the Prākṛta ओदार is legitimately equal to the Sanskrit अवतार, as ओदरमयान्त=अवतारमयान्ति (1 4 above). Rāghavabhatta translates वसन्तोदारसमम् by उदारवसन्तसमम्, remarking 'प्राकृतं पूर्वनिपातनियम' उदार in this case means pleasant. But there seems to be no doubt that वसन्तावतारसमम् is the proper translation. Kālidāsa has used the same Prākṛta expression in the clear sense of वसन्तावतार elsewhere. Compare 'पश्यतु भव्यं वसन्तोदारसुखं अतिरामतर्पणं पश्यतु भवान् वसन्तावतारसुखं अतिरामतर्पणं प्रमद्वनतः' V 11, 'य भव यज्ज पुत्रं वसन्तोदारसुखं रत्नमोक्षकोरवाह उपायं पतिव्रतं (ननु भवान् प्रमं वसन्तावतारसुखं रत्नमोक्षकोरवाह उपायं प्रमं)' M 111 'मुद्रं प्रमद्वनतः वसन्तोदारसुखं किं वृत्तं वसन्तोदारसुखं (मुद्रं) प्रमद्वनतः इति वसन्तावतारसुखं वसन्तोदारसुखं किं वृत्तं वसन्तोदारसुखं' Ibid 111 उन्मादयितुं शील दस्य तद् उन्मादयितुं तदेव उन्मादयितुम् intoxicated, maddening जर्षांति—Dashtul as she was Anasūyā could not proceed with her story, when she reached this point. The king came to her help and told her that what followed (पन्तात् the sequel) was easily understood. The whole situation has been managed by the poet so cleverly. A less consummate artist-

Śakuntalā's longing for a husband (वरप्रार्थना) in her speech (' यदा वनज्योस्ता . अनुत्पं वरं लभेय ' : 21 16-17). This led the king to imagine that the question of Śakuntalā's marriage was probably under discussion among them then (for young girls talk of such things among themselves especially when the elders discuss them), and that it was just possible that Śakuntalā had already fixed her affection on somebody else . If such was the case, the king had no hope . For Śakuntalā could not possibly change her mind . But he knew nothing definitely . It was also possible that the वरप्रार्थना was only innocently uttered and that it had no such meaning in it as this . This is the द्वैधीभाव (indcision or doubt) under which the king's mind grew uneasy (कातर) . And as he was revolving as to how he could make this point clear, his expression naturally betrayed him to be पुनरपि वक्तुकाम (desirous of speaking even again), . Priyamvadā observed this and asked him to proceed. : 25. 3-द्विप्रकारं द्वेधम् । द्वेधेनावस्थिति द्वेधभाव । द्वेधभाव एव द्वैधीभाव । स्वार्थे चि । अथवा न द्वेधम् अद्वेधम् । अद्वेधेन द्वेधेनावस्थिति . द्वैधीभाव कृत द्वैधीभाव येन । तच्च अत एव कातरं च . That the चि is often used without expressing its technical sense of अभूततद्भाव : is used स्वार्थे has been noted before. The king's mind was actually in suspense and hence there is no scope for चि . Or we may say that द्वेधभाव means to be literally divided in two parts . The king's mind was so only metaphorically . Hence there is scope for चि . It may be noted that in any case 'रुत' is superfluous द्वैधीभावकातरम् would have been sufficient . But Kālidāsa sometimes uses such superfluous words e g प्रतीष्टनीवारहस्तामि , कुतूहलगर्भोपहित , शक्रावतागभ्यन्तरवासी , निजिलज्याचन्यन् etc .

The sentence ' किन्तु मध्या . मन ' (1 25 2-3) is dropped in some editions . We think the sentence is necessary in view of what has preceded and what follows . It is quite appropriate in its place and well brings out what passes in the king's mind . To explain . As we have seen, the king was in a fix . He feared Śakuntalā loved another person . How was he to get this point cleared ? He could not with propriety ask Priyamvadā as to whether Śakuntalā was already betrothed, or whether she herself had fixed her heart on somebody . That would be too rude . He wanted to ask something and knew not how to proceed . The clever Priyamvadā observed this and saw the king was ' पुनरपि वक्तुकाम . ' In the absence of this passage the king's state of mind would be calm after ' लज्जावक्राजो मे मनोरथ ' and there would be nothing to lead Priyamvadā to conclude that he was ' पुनरपि वक्तुकाम ' . Thus the passage is necessary for Priyamvadā's following

speech, which otherwise would be abrupt and unnatural. This is an independent argument for the genuineness of the passage. Now, when Priyamvada accosted the king in that way, he had made up his mind how to proceed and asked the question in stanza 26. Note that this question in itself was by no means important. The real doubt in the king's mind was not of the kind expressed in the stanza. He was not a fool to imagine even for a moment that Kasyapa would really be so ज्ञातुर्वदी and so ignorant of human nature as to insist that the daughter of a Kṣatriya king and of an Apsaras should lead the life of a forester till death. Such a contingency was not to be thought of. But then the importance of the stanza lies in its embodying a leading question. If Kasyapa was thinking of Sākuntala's marriage, or if she had fixed her heart on somebody, Priyamvada's answer would be, as the king rightly expected 'Oh! What of observing the ascetic's vow till death! Father is already thinking of her marriage. Or, she has already chosen a suitable bridegroom for herself.' But when she merely informed the king of the sage's pious intention (संन्यस्य) of bestowing her on a suitable bridegroom, he knew that his fear was unfounded and burst forth in the exultation 'न यत्र रत्नम्'. Thus it will be seen that the passage is necessary for Priyamvada's next speech and also for understanding properly the real significance of stanzas 26 and 27.

1 25 4-मस्मिन् गoes with विलोच्य. The smile is directed against Sākuntalā. Priyamvada has observed that she has begun to grow uncomfortable under the king's glances and with his inquiry concerning her. The inquiry is still not complete, as she guesses. She, therefore, wants to tease Sākuntalā by asking the king to proceed with his inquiry and enjoy the fun. 25 5-वस्तु काम यस्य स वस्तुनाम. वस्तुम् lose its force according to the maxim 'दण्डदण्डस्य ह्यथ ह-राम-मनसोरपि। समो वा तदहितयोगोऽस्य पचि बुद्धयो' quoted in the तत्त्वयोगिनी on 'दण्डोदण्डनि यथोपदिष्टम्' पा 6 3 169. The तत्त्वयोगिनी further explains the maxim as 'कृत्यान्ते उत्तमपदे अस्म्यम अन्न हृष्येत्। अस्म्यगन्तव्य, अस्म्येव । तथा तुम काममनसो वस्तु अन्न हृष्येत्। गन्तुनाम, गन्तुना । समो हितयोगान्तं वा हृष्येत्। सदित मरित । गता गत । बुधघ्न च एषो परो य पृथक्च तस्मिन् परे मागस्यान्त हृष्येत्। मण्यवनी । माण्यार ।' 25 6-अङ्गुया तवेयनि threatens or rebukes with her finger. This was to indicate as though she was angry with Priyamvada for leading Duryanta to pursue his interrogatories. Note that (नर्) तवेयते is Ātmanepadi and its use in the Parasmaipada requires defence. This is obtained in the gene-

ral rule (परिभाषा) which says that in the case of those roots, which are Ātmanepada on account of their final anudatta vowel being dropped (तर्, सन् are such roots), the Ātmanepada is optional, 'अनुदानेत्त्वप्रयुक्तमात्मनेपदमनियम्' But all grammarians do not admit the authority of this Paribhāṣā and Nāgōjī has quoted and refuted it in his Paribhāṣenduśekhara, as it is not found in Patāñjali's Mahābhāṣya. According to them, therefore, such licence is condemnable. There is another way of defending such use and that is according to the Cāndra school of grammarians. For these believe that all roots can take either Pada. Note 'नया चाह । चन्द्रायस्तु मय्यन्ते सर्वमादुभयं पदम् । इति । ' जयनीयं'सु या on सन्नाचार्य's अनुवृत्त्यान् 2 129 'मोक्षकामो भवेदन्यो यदि मुक्ता इति यत् । मोक्षकामस्य हि तेन स्वतागार्यं च को यतेत् ॥' A third way of defending तर्जयति in the present case is to take it as a causal form from तर् and say that the causal sense is absent : 25 7—सम्यगुपलक्षितम् rightly observed. This shows that there was something in the king's complexion which betrayed his deliberation and for observing which he complimented Priyamvadā. This is another proof for the genuineness of 'किन्तु सन्' यत्ता चरितं तस्य ध्वजं तस्य लोभस्तस्मात् from an eagerness to hear the life or deeds of the good. By सन् the king refers to Viśvāmitra, Menakā and their daughter Sakuntalā. There is a sly humour in referring to these persons as सत् : 25 10—अलं विनयं enough of deliberating. To Priyamvadā the king appeared to be distinctly deliberating. She thought he was hesitating how to interrogate the forest girls. But really he was not prepared how to proceed in view of the particular object he had in view. This is also for the retention of 'किन्तु सन्' अलम् and खलु expressive of prohibition, are used with a gerund according to 'अलङ्कृतो प्रतिषेधयोः प्राचा क्त्वा' पा 3 + 18 (प्रतिषेधार्थयोरलङ्कारोपपदयोः क्त्वा स्यात् । अलं क्त्वा । प्राचा खलु । सि कौ) न नियन्त्रणं नियन्त्रणा वा (restraint) वास्मिन् स'अनियन्त्रणं । तादृगं अनुयोग (question) यस्मै to whom a question can be put without any restraint or reserve. Priyamvadā means to say that whatever the king desires to ask he should plainly ask. There is no necessity for reserve or restraint in conversation with ascetic folk : 25 11—इति in this way, from this point of view.

Stanza 26 Construe—अनया मदनस्य व्यापागं वि वैश्वानरं व्रतम् आप्रदानात् निषेधितव्यं किम्, आहो ! इयं] सहजोत्पन्नवद्भाषि हरिणा इदानीं समम् अत्यन्तमेव निवर्त्यति [किम्] । (वृत्तान्तनिरुक्तिः)

As we have already remarked the two alternatives in this stanza are in themselves unimportant. Their importance lies in the

answer which the king expects to his queries व्यापारं रोद्धुं शीलमस्य which obstructs the operation. Evidently an ascetic's vow is by no means helpful to the operation of love वैखानस—As a noun this word has occurred before See 1 9 7 above Here it is an adjective Explain वैखानसस्य ईद वैखानसम् belonging to a hermit Or विखनसा एतन्नाममुनिना कृतं प्रोक्तं वा laid down or expounded by the sage Vikhanas, who had framed rules to be followed by people in the 3rd stage of life आ is again a ईर्मात्रवचनीय governing the ablative प्रदान is the giving away in marriage आदौ or 'आदौ उतादौ हिमुत विरूपे किं निमृत्तं च' अमर, सदृशानि ईक्षणानि याता ता । अन एव वत्तमा तामि । अयना सदृशानि च तानि ईक्षणानि च । ते वत्तमा तामि This adjective is significant and supplies the reason why, according to the king, Śākuntalā might be tempted to lead a forest life till death The deer were dear to her, because of the similarity between her and their eyes And one likes to pass one's days among one's dear fellows अन्तस्य (मृत्यो) अन्यय, अन्यन्तम् पामरणम् transgressing her death, till death This is an Avyayībhāva compound in the sense of अत्यय or passing away It goes with निरत्ययति एव emphasises the meaning, 'Actually, or absolutely or even till her death' : *et* without the possibility of this being changed The reading 'मदिरेक्षणवत्तमाभि' has to be rejected because it neither gives the required significance, nor tells, why the deer were beloved of Śākuntalā In 'आमम मामि' the force of एव is lost and आमम is superfluous

1 25 2—धर्मचरणेऽपि even in the practice of religious duties The force of अपि is that in religious matters generally women are allowed their own choice But even there Śākuntalā was not independent परम्य वश-धम् (control, authority) यस्मिन् अयं जन refers to Śākuntalā Generally the expression signifies the 'person speaking But Kālidāsa uses it to refer to other persons as well 1 26 3—सकृप intention or plan Why does Priyamvadā take care specially to point out to the king Śākuntalā's extreme dependence on her father? That does not properly form part of her answer and the answer would not in any way appear defective if we omitted the sentence 'धर्म-जन' What then was her purpose in delivering this *obiter dictum*? It was this, we think Priyamvadā along with Anasūyā had already observed that both the king and Śākuntalā were attracted towards each other The king probably exhibited signs of impatience, when he made this query Priyamvadā observed them,

but she could not see what was exactly at the back of the king's mind in asking this question. She thought the king had almost lost his patience and would at once propose to Śakuntalā, if he received a favourable answer from her. So in order to put a check on his desire she specially pointed out to him Śakuntalā's dependence on her father's will, even in such comparatively innocent matters as religious duties. What then of such purely worldly affairs as a matrimonial alliance? That, Priyamvadā suggested, Śakuntalā could never enter into without the consent of her father. And as he was away, it was no use if Dusyanta made haste in the matter. It may be remembered that it was Priyamvadā who, out of the three, was more apprehensive of Kāśyapa's attitude towards the marriage. Compare 'तत इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति' (iv 0 14). It was therefore quite in keeping with her character to utter this careful warning. However in doing so, she left Dusyanta sufficient ground for hope. He was no doubt अनुरूप वर and with Kāśyapa's consent he could have his desire fulfilled. This was her suggestion in the next sentence 1 26 4-दु रीन अवाप्यते असौ दुरवापा difficult to obtain. इयं प्रार्थना refers to his own prayer or longing for Śakuntalā, which always was present before his mind's eye. Note the change in the king's attitude, now that all his doubts were solved. He grew actually jubilant. When his तत्त्वान्वेष was over, he merely said that his desire was लब्धावकाश. Then he did not talk of actually obtaining (आप्) the object of his desire. What struck him then was merely the possibility of his gaining his object. That possibility now developed into almost certainty (न दुरवापा अत्यन्तं सुलभेत्यर्थः). This is the force of the two negatives, न and दुर्, when he knew that Śakuntalā was not already engaged. For he was sure Kāśyapa would find no better अनुरूप वर than himself. This is the difference between 'लब्धावकाशो मे मनोरथः' and 'न दुरवापा इयं खलु प्रार्थना'. Williams takes प्रार्थना to mean 'the prayer supposed to have been made by Kanva that he might find a suitable husband for his foster child'. This is scarcely the meaning. There is no point in the king's remarking to himself that Kāśyapa can easily find a suitable husband for his daughter. Perhaps Williams' meaning would have been pertinent if the remark had been 'प्रकाशम्'. For it would then have suggested to the girls that he was the अनुरूप वर about whom Kāśyapa was thinking. But as it stands Williams' explanation would not do.

Stanza 27 Construe—हृदय, अभिलाष भव, सपति सदेहनिर्णयो जान यदग्निमि जादादुसे तत्र इदं स्पर्शोऽस्मि रत्न [वर्तते] । (आर्यो)

अभिगम is a longing of love Compare 'जमिगपमुदीरितेन्द्रिय ससुतायामरुदो प्रतापति । अत्र तेन निगृह्य त्रिभुवामभिस्त कल्मेसदन्मूर् ॥' Ku 4 41 सदेहाना निर्णय the solution of doubts The doubts of course refer to whether Sākuntala had already been betrothed or had already fixed her heart on somebody else They also include the uncertainty regarding Sākuntala's parentage under which also the king was labouring For we must remember this is Duśyanta's final pronouncement on the subject and he is here reviewing the whole course of his love निर्णय is that which leads (नय) one directly (निर्) to the desired object i. e. definite knowledge about a thing सदेहनिर्णय would thus mean definite knowledge about a point which upto now was doubtful अग्निम्—This comparison speaks highly of the king's moral character If Sākuntala was a Brahmanī, or if she was already betrothed, she was to the king as inaccessible as fire He would never entertain a passion for such a person His case, however, is like that of a man who saw the glow of a jewel, mistook it for flames of fire and kept away from it But on closer examination he realised that it was merely a brilliant jewel which admitted of touch (स्पर्शोऽस्मि) (R)

1 27 1-सरोपमि—Note the propriety of इदं Sākuntala was not really angry She merely pretended anger 1 27 4-असदप्रलापिनीम् who is talking nonsense असद इति not well joined together or connected, hence incoherent, absurd, nonsensical प्रलाप again has the sense of incoherent talk Note that असदप्रलापिनीं प्रियवदा निरेदयिष्यामि ॥ a Sanskritism for प्रियवदाया असदप्रलाप निरेदयिष्यामि We get such constructions according to the maxim 'सविशेषो हि विधिविधेयो दिशेषमुपसंगमन मति निरत्ये बोधे' 1 27 5-अहं सत्तार मय्य to whom honour was not paid स्वच्छन्दत at your own (sweet) will, without any special reason Note that the one idea which troubles Anasūyā is that they have not offered due hospitality to the king Sākuntala was the formal hostess It was, therefore, most improper for her to depart in that way Her words are all suggestive and meant to bring to Sākuntala's notice the extreme impropriety of her conduct It is not proper to leave even an ordinary guest unlooked after Here was a distinguished guest Well! one may perhaps be obliged to depart on some important business But Sākuntalā was going at will How improper

her conduct therefore was¹ (R) 1 27 8—आ कथं गच्छति—Most editions do not read this sentence. We think it is necessary in order to indicate adequately to the audience the king's impatience. In its absence it would also be very difficult for the actor to follow the direction 'प्रतीतुमिच्छन्निश्वत्सगतम्' 1 27 9—अहो वृत्ति Oh! the activity or inclination of the mind of a lover is an exact reflection of physical movement. प्रतीतिवन्तं रूपम् अस्या सा प्रतिरूपा the exact reflection प्रतिरूपा एव प्रतिरूपिका । स्वार्थे कन् । चेद्यथा प्रतिरूपिका the exact reflection of physical movement. The idea is though a lover does not go through any physical activities, the mental operation he performs is as good as physical effort. This is due to the ardour of love in his mind and the intensity of his desire. The king explains this general statement by his own example. His desire to follow Śakuntalā was so intense that though he had not moved an inch from his place, he felt he had as it were gone and returned.

Stanza 28 Construe —[हि] सुनितनया सहसा अनुयास्यन्, विनयेन वारितप्रसर. [सन्], [अहं] स्थानाद् अनुचलन् अपि गत्वा प्रतिनिवृत्त इव । (आर्या)

सुनितनया has been specially used instead of एनाम्. It serves to show how thoughtless the king's action was. To follow a sage's daughter—a sage in whom there is 'गढं ब्रह्मक तेजः'. This was, indeed, very rash. The king realised it in time and checked himself. सहसा is really the instrumental of the Vedic सहस्, which means force or strength. In classical Sanskrit it is used as an indeclinable. Thus सहसा lit. with force, forcibly, rashly, inconsiderately, suddenly. It is better to construe this with अनुयास्यन्. As soon as Śakuntalā started, the king was on the point of following her. This action was rash or inconsiderate. Hence सहसा अनुयास्यन् विनयेन (by decorum, good manners or gentlemanly conduct) may either be कर्तारि तृतीया or करणे तृतीया. Then dissolve वारितप्रसर as वारित प्रसर यस्य or येन respectively (whose movement or advance was stopped by decorum, or who stopped his advance with decorum). सहसा with वारितप्रसर also makes good sense. The king was about to follow the sage's daughter. But he realised the impropriety of his conduct and at once checked himself. This indicates his self-control and gentility. अनुचलदपि though not moving

1 28 1—निहत्य having stopped. 1 28 3—सप्रभ्रमम् with the knitting of her eyebrow. This knitting had a world of meaning in it. Priyamvadā and the king understood it. प्रभ्रम, no doubt, means a frown. But that meaning is not applicable here. There was no rea-

son for frowning Śakuntala was not really angry, nor did she really want to go *निमित्तम्* what (is) the cause (that I should not go) This is how these two words are to be explained But they are more or less used adverbially for *कस्मात्* *परिणत्* what for? : 28 5—*तु मे* you owe me two waterings of trees It appears the girls had made some arrangement among themselves by which each was to water a certain number of trees Priyamvada had watered two trees for Śakuntala Śakuntala thus owed to Priyamvada two waterings of trees This debt could only be discharged by Śakuntala's watering two trees for Priyamvada In ancient India the creditor had full power over the person of the debtor He even could sell his debtor in open market to realise his debt Priyamvada is here speaking with the air of such a relentless creditor She would not let Śakuntala off unless she paid her debt of two waterings of trees *मे* is dative, because the creditor in the case of *वृ* to owe is put in the dative case according to 'वत्तेहस्तमर्णे पा 1 + 35 (धारयते प्रयोगे हस्तमर्णे उक्तसङ्गः स सप्रदानं स्यात् । मत्ताय धारयति मौक्ष हरि । मि की) Note that both the girls did not want Śakuntala to go Anasuya is simple and appeals to Śakuntala on the ground of hospitality, which is due to guests and especially to a distinguished one Priyamvada is lovingly wicked and naughtily refers to a debt of honour that Śakuntala owes to her These little incidents should be noted as they are indicative of their respective characters आत्मानं मोचयित्वा having freed or liberated yourself (from the debt) Priyamvada's speaking of Śakuntala's two waterings as a debt suggests that it is possible for Śakuntala to extricate herself from it by payment of money and prepares us for the king's next move : 28 8—*भद्रे* good or gentle lady! The epithet is significantly used It contains an appeal to Priyamvada's goodness to let Śakuntala off *अश्वत्थवादेन*—The force of *एव* is this Śakuntala is completely (*परि*) tired or fatigued even with the action of watering trees Therefore if, O Priyamvada, you were to insist on her doing the same work again well then, I know not what would happen to her!

Stanza 29 Construe—घटोत्सेपणात् [अस्या] चाह स्वस्तासी अतिमानलोहित तलो [च स्त], प्रमाणविरास अद्यापि स्तनदेशेऽपु ननयानि, वदने दर्शनीतिपरोक्षि धर्मो ममो जालक वद्व [वर्तने] कवे शशिनि गति मूर्धन्याय पद्मस्तयमिना पर्याकुला [सन्ति] । (दार्दर्यविकीरित)

In this stanza the king gives his reasons why he thinks Śakuntala is fatigued घनेक्षेपणान् through the lifting of the pitcher This had

a double effect on her arms. It made the shoulders (असौ) droop (क्षत from वसु वसते to sink or hang down), and rendered the palms (तन्—लम्) exceedingly red (अतिमात्रं यथा तथा लोहितौ). These were the direct results of the घटोत्सेपण. Hence घटोत्सेपणात् occurs in the first line. विलम्ब of shoulders and लोहितत्व of palms are no doubt points of feminine beauty. But here the shoulders were *drooping* and the palms *excessively* red. This was due to some external cause viz घटोत्सेपण श्वास etc were not caused by घटोत्सेपण directly. They were due to वृक्षसेचन in general. Hence it is not good to construe घटोत्सेपणात् with all the lines स्तनवेपथुम् tremor of the breasts प्रमाणाद् अधिक more than ordinary or normal. Fatigue made her breathe excessively, with the result that her breasts heaved वद्ध formed. This is far better than न's चम्ब, which would mean that the drops of perspiration had slipped down. In that case they would no longer be कर्ण रोधि. Besides चम्ब brings in an unnecessary repetition कर्णावर्तसीकृत शिरीषे कर्णशिरीषम्। मयमपत्रलेणी न्मासः। त रोधु गील यस्य which obstructs (the play of) Śirīṣā (placed as an ornament) on her ears. चर्मा जलकम् a cluster of drops (lit waters) of perspiration Śakuntalā was perspiring. The drops therefore made the flowers stick to her face and lose their play. This was the गेव चन्द्रे वसिदि (the braid being loosened) is a locative absolute. एकहस्तेन यमिता restrained or held together with one hand. Because the other was busy with the pitcher पर्यकुला scattered all round, disbevelled, disordered.

1 29 1-न कृण विद्यते यस्या ना ताम free from the debt. Note that the King has now so far advanced in love that he does not rest satisfied with merely *expressing* his interest in Śakuntalā, but actually proceeds to do something in order to help her. उभे refers to Anasūyā and Priyamvadā नामयुता मुद्रा तस्या अक्षराणि the letter on the ring (engraved) with his name. Note the forest girls are able to read. So after all ancient Indian women were not quite so ignorant, as some of our social reformers would have us believe! Already the girls had a presentiment of Dusyanta's high character. The way in which he announced himself must have raised some suspicions in their mind. But now Dusyanta stood exposed. Their expectations had proved correct. All the same they were surprised and began to look at each other significantly. The King knew what they meant by thus staring at each other and made efforts to keep up his incognito. But as we know from Priyamvadā's next speech the girls were no longer to be deceived. 1 29 3-अलं गृह्णन्ति enough of

thinking us (to be) otherwise (than what we already have told you we are) Owing to this ring you seem to think that I am the king. But that is not correct. The ring no doubt belongs to the king, but it is a gift (प्रतिग्रह) from him to me, who am only his officer (राजपुरुषम्). Note that in his enthusiasm to save Sakuntali the troubles of watering the trees again, Dusyanta hopelessly exposed himself. And when he knew his mistake by the way the two friends looked at each other, he made his last effort to keep his incognito by resorting to a blunt falsehood. He was caught unawares and had no time to devise any means of escaping from the awkward situation. The word, 'इति गच्छत्य' 'reveal a man who is confused and tries by long explanation to conceal his confusion and save his face. We think the whole situation is so natural—Dusyanta's unwittingly exposing himself and his resorting to a falsehood in confusion in spite of his previous scruples. Some editions do not read the words 'इति गच्छत्य' According to them गच्छति प्रतिग्रह is छिद्य. It means (1) a gift from the king viz myself to you, O Priyamvadā, (2) a gift from the king to me, who am his officer. (1) is meant for the king's conscience, while (2) is for the girl. This explanation appears good, inasmuch as it saves the king from the necessity of uttering a falsehood. But it does not satisfy us. We think it is more natural and human for the king to glide into this false statement at this juncture. Remember that after all this falsehood is not a sin and does not in any way detract from his character. On the contrary his confusion, which would be clearly brought out if we included 'इति गच्छत्य' would make his character more interesting. Besides, the king has resorted to such a quibble once. There is no charm in doing the same again. Kālidāsa would not make him do so. Further, 'राज प्रतिग्रह' in the above double sense supposes the king was quite at ease and as though prepared for this eventuality, when he offered his ring. This supposition makes the whole situation lose all its charm. We therefore think that 'इति गच्छत्य' is better included. Some include the passage and yet make it double-meaning by explaining besides 'राज प्रतिग्रह' राजपुरुषम् also in two ways viz. (1) राजा च जगौ पुरुषश्च तम् (कर्मधारय) the man who is the king, (2) राजं पुरुषं the king's officer. This of course is worse.

1 29 7-तेन हि then indeed. If the ring be really a gift from the king to you, well then, it is not proper it should undergo separation from your finger. Priyamvadā's whole speech is cleverly worded and is somewhat ironical. She knows the man is the king and turns the tables

on him by using his false statement as a plausible excuse for not accepting the ring. Note that 'रुज प्रतिग्रह' and 'नार्हति दियोगम्' are suggestive of future events. They show the ring would be a प्रतिग्रह by the king to Śakuntalā and that it were better if it had not left Dusyanta's finger. 1 29 8-आयस्य वचनेन-You are the king, we know. So your words 'अहमेनामनुषा करोमि' are law to us. Śakuntalā is therefore now free from her debt. 1 29 9-अनुकम्पिना compassionate, one who takes pity on you. The suggestion is: Remember the compassion is not purely altruistic. It is prompted by love. अथवा म्हागुणेन—Priyamvadā says this intentionally in order to indicate to the king that in spite of his explanation about the ring, she has divined the truth about him. The slight laughter (किञ्चिद्वहस्य. She does not laugh loudly now, because she is in royal presence.), that precedes this speech, also significantly suggests to the king the same fact (R). गच्छदानीम्—You can go now, let me see. 1 29 11-यदि. विप्र्यामि—This shows what we already have observed before viz. Śakuntalā did not really want to go. Śakuntalā is now so completely under the influence of love that she is no longer her own mistress in Dusyanta's presence. आस्यन् is objective genitive, thus used because the root ईच्छ 'to be master of' and others such as भू with प्र, which have the same sense govern the genitive of the object, according to 'अधीगर्थव्येष्टा कर्मणि' पा. 2 3 52. 1 29 12-का रोद्धव्यस्य वा (supply जनस्य) who are you for (people) to be sent away or detained: *i.e.* you have no authority to send away or detain anybody. Śakuntalā means to say that she would go away or stay exactly according to her will. It was no business of Priyamvadā to meddle with her. Of course she pretends to be perverse in order to justify her stay (R). Williams says that विमर्जितव्यस्य and रोद्धव्यस्य are examples of a peculiar Prākṛta idiom which in Sanskrit would be equal to विनर्जनाय and नैर्यनाय. 1 29 13-किं नु—So far the king had all his doubts cleared as far as external matters were concerned. He knew she was capable of being a Ksatriya's wife and that she was not engaged. He also felt sure that he was an eminently anurūpa vara for her. So there was no possibility of her father's objection too. But the most important thing was whether she loved him. That was the question which now troubled him. He had given ample evidence of his own love for her and he now wanted to know whether she reciprocated his passion. He hesitated only for a short time and then rightly concluded that his suit (प्रार्थना) had found scope in her heart (R).

Compare 'लज्जावक्त्रादां न मनोरथ' (1 25 2) It does not look quite so Kalidasiān to use the expression 'लज्जावक्त्रादां' over again. It would have been better if the poet had used some other expression.

Stanza 30 Construe—यद्यपि [इयं] मद्बचोभि वाच न मिथयति, [तथापि] मयि भावमाये कर्णम् अभिमुखं ददाति । मदाननसमुखीना न तिष्ठति [इति] कामम्, अस्या दृष्टिस्तु भूयिष्ठमन्यविषया न वतने । (वसन्ततिलका)

The king explains in this stanza his reasons for arriving at the conclusion that Śakuntalā reciprocated his love. Lines 1 and 3 represent imaginary objections, which are removed by lines 2 and 4. And the ultimate result is favourable. That she did not mingle speech with his : & did not hold conversation with him was not quite so encouraging. But then she attentively directed her ear towards him when he spoke. This was indicative of her regard for him. Further, the king admitted (कामम्) she did not stand with her face turned fully towards his, which was not so hopeful but, then, again, her eye for the most part : & for a long time (भूयिष्ठम् adv) did not remain engaged with any other object : & she looked at him frequently, but did not continue her gaze for any length of time. This was again distinctly suggestive of her love. The stanza is a beautiful example of the way in which the proverbially coy Hindu girls manifest their love. अभिमुखम् with one's face turned towards, hence metaphorically, attentive. When we want to pay attention to anything, we turn our face towards it. अभिमुखं कर्णम् (attentive ear) = an instance of what may be regarded transferred epithet. The person who lends the ear is attentive, not the ear. सम सर्वे मुखं ममुखम् । सर्वस्य मुखस्य दर्शना (दर्शयति असौ) समुखीना who presents a full view of her face. मदाननस्य मनुष्यानां. The grammatical meaning of समुखीना is pertinent here. True she did not look at him full in the face, yet in a slanting fashion she eyed him now and again. समुखीन is formed by the addition of the *taddhita* affix ख (ईन) according to 'यथामुखसमुमुखस्य दर्शनं न ।' पा 5 2 ॥ (मुखस्य मर्शं यथासुखं प्रतिविम्बम् । निपातनात् सादृश्येऽव्ययीभावात् नम सर्वे मुखं समुखम् । सप्तशब्दस्यान्तरोपो निपात्यते । यथासुखं दर्शनो यथासुखीनः । सर्वस्य मुखस्य दर्शनं—सहस्रीनः । नि कौ) अन्य विषयो यस्या सा having another object for its province, & & directed towards another object.

1 30 1-तपोनक्षत्रं सत्त्वानि तेषां रक्षां तस्यै for the protection of animals in the penance-grove. प्रयासिन has approached, is near. 1 30 2-किल it is reported, we hear. मृगयया विहरति असौ मृगययाविहारी who amuses (himself) with the chase.

Stanza 31 Construe —तथा हि तुरगापुरहत परिणतारुणप्रकाश रेणु अलभस-
सूह इव विटपविपन्नजलाद्रिवल्कलेषु आध्रमद्रमेषु पतति । (पुष्पिताग्रा)

The speaker in this stanza gives his reasons why he thinks Dusyanta is near. A huge amount of dust was raised and it was by the hoofs of horses, who were running about here and there in pursuit of the game. The dust was actually invading the hermitage, which meant that the hunting party was hard by (R) तुरगाणां घुरै हत struck (and hence tossed up or raised) by the hoofs of horses परिणत य अर्द्ध (the ripe or mature twilight i. e. the evening twilight, or the mature viz setting sun) तस्य प्रकाश (lustre) इव प्रकाश यस्य having the colour of the evening twilight अलभससूह a swarm of locusts The locusts no doubt are red in colour and can appropriately be called परिणता प्रकाश But how can the dust be said to be so? Perhaps the soil was red and the dust raised therefrom also possessed the same colour It is possible to take परि प्रकाश as a śūta adjective and explain it in the case of रेणु as 'परिणतारुणे परिणतारुणेन वा प्रकाश shining in or with the (glow of the) evening twilight' This would suggest the time was the evening But indications in the Act show that it was about mid day The comparison of the huge cloud of dust with a flight of locusts is very happy It will be appreciated by those who have seen in what thick crowds locusts settle upon trees विटप-पद्म boughs, branches or the foliage of a tree 'विटप पद्मे पिगे विस्तारे स्तम्बशाखयो ' विश्व विटपेषु विपन्नानि जलाद्रानि वल्कलानि येषाम् having bark-garments, wet with water, attached to or suspended from their branches After their morning ablution sages had hung their bark-garments on the trees for drying The suggestion is that the dust was actually spoiling those washed garments.

Stanza 32 Construe —तीव्राघातप्रतिहततर्कस्कन्धलत्रैरुदन्न , पादाकृष्टप्रत-
तिबलयासङ्गसजातपादा , भित्तसारङ्गयूथ न तपम श्रुते विभ्र इव, स्थन्दनालोरुभीन
[सन्] गज वमार्पर्यं प्रविशति । (मन्दास्रन्ता)

तीव्रश्यामी आघातश्च (a violent blow) नेन प्रतिहतः (struck) तादृशश्यासी नस्कन्ध
तस्य स्कन्ध (the trunk) तस्मिन् लत्र (fixed, stuck or lodged) एक दन्त यस्य
The elephant was frightened at the sight of the chariot (स्थन्दनस्य
आलोक- तस्माद्भीत) and was madly running for his life On the way
he encountered a tree the trunk of which he violently struck back
with one of his tusks, which got entangled in it and which owing
to his fright he had no time to think of extricating. Another way
is to split this into two compounds viz तीव्रा तर्क and स्कन्ध दन्त .

The first means that a tree was struck back : e uprooted or felled by the elephant on the ground, while the second signifies that the elephant, like the deer described at the beginning of this Act, was while running looking back at the chariot to see how far it had arrived, with the result that one of his tusks came in close contact with (स्य) his own shoulder. We prefer the first explanation. There is no reason to believe that the elephant was being pursued by a chariot. The king's chariot had already come to a stop. And it is not good to imagine that any of his followers were driving in chariots. पादौ आहत्य dragged along or with his feet लादित्य ता वनयश्च सामा बल्यानि the coils of creepers dragged etc तेषाम् आमङ्ग clinging तेन सजान पाद (tether) यस्य. The elephant was running in hot haste. He trampled on creepers which clung to his feet and created for them a kind of tether. भिन्न मारुकाणां युव येन. The herd of deer was naturally scared away or scattered at the sight of this elephant. चूर्तं possessed of a body, corporeal. Note that चिन्त is masculine तपन - The elephant was already working havoc among trees, creepers and the deer. It was possible he would rush at the hermitage and demolish it. He is therefore rightly called a corporeal obstacle to penance. The speaker calls upon the ascetics to be present, ready to protect the penance-grove धर्मस्य धर्मायै धर्ममायन वा जरण्य धर्मारण्यम्.

32 2-सैनिरा - Most editions read पीरा here, which is bad. There was no likelihood of citizens coming over here in quest of the king (अस्मान् अन्विष्यन्ति ते असमन्वेयिणः). On the contrary, the king having wandered away far from his army in pursuit of the deer ('धूममुत्ता सारङ्गेण वयमाहृता'), his soldiers naturally became anxious regarding his whereabouts and began to search for him. Thus सैनिरा is the only correct reading here. Yet this point does not appear to have struck anybody. उपस्थन्ति are disturbing. 32 5-आरण्यरुतनात्तेन (आरण्यस्य रुतौ आरण्यकः तस्य रुतनात् चतौ व्यतिकर तेन) by this report or incident of the wild elephant आरण्य has the *taddhita* affix घुन् (अरु) added to it in the sense, among others, of an elephant according to the वार्तिक 'पञ्चध्यायन्यायविहारमनुष्यहस्तिष्विति वाच्यम्' (आरण्यकं पञ्चा, अध्याय न्यायः, विहार, मनुष्य, हस्ति वा। मि वी). The word would also mean 'report or account of the forester viz the person who raised this cry of alarm,' for according to the same Vārtika आरण्यक can be had in the sense of 'a forester' also. But Williams' 'By this forest incident' would not do, as आरण्यरु does not mean a forest पर्योपुरा greatly uneasy or disturbed. 32 7-समग्रमम्-The confusion comes out of

the unexpected and unwelcome proposal of the girls to depart for the hermitage. The king had hoped to be able to pass still more time in their company, though he too was desirous of going and arranging for the avoidance of disturbance to the forest at the hands of his soldiers. 1. 32 11—अममंशविन (not properly rendered) अतिथिमन्कार यामि दा They had neglected their duty of according due hospitality to their guest, the king. They therefore felt ashamed to request him for an interview again. The reading सन्कारम् signifies the same idea, but the one adopted in the text brings out more prominently the idea of the girls' dereliction of duty and is therefore better. प्रेक्षण निमित्त यस्मिन् कर्मणि यथा तथा in a way in which the motive is to see. This is an adverb. 1. 32 13—पुस्कृत—honoured. 1. 32 16—अभिनव य कुश तस्य मूर्च तया by the point of a young Kuśa blade. In परिक्षतम् (pierced deep) and परिलतम् (stuck fast), परि has an intensive force. The foot was pricked deep and the garment was stuck fast. It would therefore require some time before she could be ready for starting. 1. 32 18—मव्याज विलम्ब tarrying or delaying under pretexts. Some editions do not read this speech of Śakuntalā. We think it is necessary. Specific reference to this incident is made by the king in 11. 12. Besides a similar use is employed by Urvaśī towards the end of Act I in the Vikramorvaśīyam. This raises strong presumption that the present passage is genuine. Note that Śakuntalā addressed this speech to the simple Anasūyā Priyamvadā not merely would have seen through the whole vyāja, but would actually have made fun of Śakuntalā for using it. 1. 32 19—मन्दम् औत्सुक्यं यस्य whose eagerness is dulled, who is not very keen. नगरगमन प्रति-प्रति is a कर्मप्रवचनीय governing the accusative आनुयात्रिकान् नमेत्य having joined my followers अनुयात्रा (पश्चाद् गमन) आस्ति येषां ते आनुयात्रिका (अनुयात्रा + टन् + इङ्) तपो वेश्यामि I (shall) encamp (them) not far from the penance-grove. 1. 32 20—शुक्ललसंक्षयी (मम मानस) व्यापार. तस्मिन् from occupying (myself) with Śakuntalā.

Stanza 33 Construe—क्षरीं पुर गच्छति, अनन्वितं चेत, प्रतिवातं नीयमानस्य केतो चीनाशुक्लनिव, पश्चाद् गच्छति। (आर्या)

The king here points out the contrast between the activity of his body and mind. Note that while the body is merely moving (गच्छति), the mind is running (धावति). When a banner is carried against the wind (प्रतिवातम्), its body too viz the pole moves slowly, while the fine China-cloth runs in an opposite direction अमन्वितम्.

unsteady This is also applicable to चीनाञ्जम्, which too flutters in the wind. अमस्तुतम् means unfamiliar In this case supply इत् after it. अमस्तुतम् (इत्) चेत् पश्चात् धातुनि the mind runs backwards as though it is not familiar with the body असंस्थितम्, however, is better. चीनभद्रम् अञ्जम् cloth (manufactured) in China This of course is silk. China silk was famous in ancient days Note Ku 73, Māl 6 5 : Amaru 75 In a stanza of Bhāraṇi the words वेतु, असंस्थित and चीनाञ्जम् occur which perhaps shows that he had this stanza before him and that असंस्थित is the older reading Note 'स्वहेतुमि पाण्डुरनीलपाटले समगता शक्रपद्म प्रभाभिद । असंस्थितामादधिरि विभावनीविचित्रचीनाञ्जकचास्त्रा स्त्रिय ' Ku. 16 58 : 33 1—निराकान्ता सर्वे—Note that the only character on the stage is Dusyanta So we expect the stage-direction to be merely निर्राकान्ता, as at the end of Act III But निर्राकान्ता सर्वे would appear to be a stereotyped stage direction, sometimes used even when the characters to leave the stage are not बहु or more than two Vide end of Acts II and V, where though the characters on the stage are only two, the direction निर्राकान्ता सर्वे occurs

This very first Act amply reveals Kālidāsa's art of constructing the play and his skill of presenting the characters The main interest of course centres round the progress of love between Dusyanta and Śakuntalā, the successive stages in the development of which deserve to be noted The cleverness with which the poet manages to keep Hanva out at this time has already been noticed By doing this he achieves a double purpose He leaves the lovers free to pursue their love-affair and very ingeniously suggests that all is not well in Śakuntalā's destiny The course of her love is not likely to run smooth This is the impression which the reader gets from this incident The picture of Śakuntalā, brought and bred up in a forest and now for the first time agitated by a hitherto unfamiliar emotion, which is only partially revealed owing to her maiden bashfulness, is truly beautiful The confidential talks of the girls and the innocent jokes they indulge in are so charming, life-like and natural that they abundantly demonstrate the king's wisdom in deciding to hear them at their ease The descriptions of the flying deer and the running horses, of the ascetics to whom even the animals are as their kinsmen and of the hermitage and its surroundings, transport one for a moment in those romantic scenes of innocent forest life, which must needs prove fascinating to a man passing his days in the tumult and confusion of this work-a-day world They also reveal the poet's minute powers of observation

Kālidāsa's skill is specially visible in the way in which he introduces his characters. The entrance of the hermits to save the stag, the opportunity they take to invite the king to visit their hermitage, the king's entrance therein and his announcement of himself at a critical juncture and even the cry of an ascetic behind the scenes, when it appears that the conference between the girls and the king is about to close, as its object is achieved, but the reader wonders how it will—all these are so cleverly managed that not even a fastidious critic can detect any fault in the poet's art.

Kālidāsa's great peculiarity, which distinguishes him from other dramatists and even from the author of the *Mālatīmādhava*, is the skill with which he succeeds in endowing each of his characters with a distinct personality. We have dealt with this point in more detail in our Introduction. Thus we already see in this Act that the characters of the two friends are sufficiently individualised. While the one is serene and grave, the other is vivacious and gay. While the one has her eye turned towards the serious aspect of life, the other is inclined to take things easily and in a jolly manner. We here only want to point out that this peculiarity of Kālidāsa should be observed in studying the various speeches that his characters utter. For, it is really these that show what stuff they are made of.

ACT II

[King Dusvanta encamps his followers not far from the hermitage, as we learn from his speech towards the end of Act I. His boon-companion, the Vidūsaka, has accompanied him on this hunting expedition. The next morning finds him dead-tired with the hunt and the second Act begins with his entrance in this condition. In his usual humorous fashion the Vidūsaka gives a vivid description of the miseries he experiences as a member of the king's hunting party and is anxious to return to the capital. A fresh obstacle has come in the way of the fulfilment of his desire, he informs us. The king has seen the sage's daughter Sakuntalā, and now does not even talk of returning to the capital. He has passed the last night in thinking of Śakuntalā alone. Under these circumstances the Vidūsaka hits on the plan of pretending to have received bodily injuries with a view to induce the king to stop the chase even for a day.

The king now makes his entrance on the stage. He is deeply in love with Śakuntalā and is by no means anxious to continue the chase. The Vidūsaka's entreaty to desist from the sport is to him, therefore—

eminently welcome and he accordingly issues instructions to his general to make arrangements for discontinuing the hunt. The king now discloses his passion to the Vidūṣaka and wants some excuse for visiting the hermitage again. At this juncture two hermit youths arrive and, reporting to the king that the absence of the Master sage Kanva has exposed their sacrifices to obstacles from evil spirits, request him to remain in the hermitage for a few nights with his charioteer to afford them protection. The king accedes to their request with alacrity, but immediately afterwards receives a summons from the queen-mother to be present in the capital on the fourth day following. Not knowing how to perform these two biddings at once, he decides to send the Vidūṣaka to the capital as his representative and to remain himself in the hermitage. Fearing that the Vidūṣaka may disclose his love for Śakuntala to his harem, he assures him that he really has no passion for Śakuntala and that what he spoke was merely in joke with no truth in it at all. The simple Brahmana of course believes him.]

॥ ० १—विपण (p p from वि+मद् विप्रीदति) dejected, cast down निदुर (निदोषेण दृश्यति सर्वान् अगो who censures or finds fault with all in his own peculiar fashion, the Jester) is the नर्मसुहृद् or boon-companion, the confidant in love-affairs, of the hero in Sanskrit dramas. He is one of the few characters that excite laughter and serve to develop हार्स Brāhmaṇa by caste he prides himself on being quite innocent of any Brahmanical qualities. He excites laughter by his gluttony, quaint dress and deformed features. He indulges in nonsensical talks and seems to take pleasure in exhibiting his foolishness. For definitions vide Appendix A. ॥ ० १७—दिष्टम् that which is ordained, destiny. Here of course the context shows it means evil destiny. 'देन दिष्ट भागधेय भाग्यं श्री निवर्तिनिवि ।' अमरः. Some translate the Prākṛit दिष्टम् दृष्टम्. It would mean (1) Oh ! Have you seen (my miseries) ? Something like 'अहो पाहिरीत वा (आम्ही स्थिति) ?' Or have you seen (how tired I am) ? The next sentence is the object of दृष्टम् in this case. Both these ways are not good, as दृष्टम् in these senses implies an appeal to the audience, which, according to dramatic convention, should be ignored by the characters. (2) Oh ! (My) visible (evil destiny) : is its visible effects, as opposed to अदृष्ट which means destiny which cannot be seen. This is bad. For though adṛṣṭa means destiny, because it cannot be seen, dṛṣṭa is never known to possess the sense of visible destiny. In fact there is no such thing as visible

and invisible destiny, destiny being always invisible and hence called *adrsta*. Similarly, the effects of destiny are always visible and hence the distinction between visible and invisible effects of destiny is unwarranted. There is a third reading *दृष्टम्* (greatly), which is an adverb and is to be construed with *निर्विण्ण* in the following sentence *मृगया जीलं यस्य मृगया जीलयति असौ वा one who is addicted to chase मृग्यन्ते पणवोऽस्याम् इति मृगया*, formed according to the *Vārtika* 'परिचर्यापरिमर्यामृगयाद्राट्यानामुत्स-यानम्' *वयस्यभावेन* owing to the companionship, or friendship. The king's friendship ordinarily ought to be a source of happiness. But, oh, my evil destiny! It has caused me an amount of troubles. 11 0 18—*वराह* a boar *जार्दल* a tiger. *अह्म मध्यम् मध्याह्नः* mid-day *पादपानां छाया पादपच्छायम्*, because *छाया* at the end of a *Tatpuruṣa* compound becomes necessarily neuter when the objects that cast the shade are many, according to '*छाया बहुवचने*' explained before (p 249) *प्रीषेण विरलं* (scanty) *पादपच्छायं यामु*. Trees drop their leaves at the beginning of the summer and do not regain their full foliage till the season is well-nigh out. Hence the shade in summer = poor (R) 11 0 19 *राजि-जी* a line or row *आहिण्यते* (it is wandered) is an impersonal construction, *हिण्ड् हिण्डने* (to roam over) being regarded as an intransitive root. The reading *आहिण्यते अटवीतो अटवी* makes a regular passive construction. In both cases *अस्मानि* should be supplied as the subject. *अटवीतोऽटवीम्* from forest to forest *पत्राणां मकर*, *तेन कषायानि* astringent, owing to the mixture of leaves *कटुष्णानि* lukewarm *गिरिनदी* a mountain stream. We have seen the trees shed their leaves in summer. These fell in brooks of the mountain and gave to the waters thereof an astringent taste. These waters were further lukewarm owing to the heat of the season. Most editions read *कटुक्षानि* for *कटुष्णानि*, which is bad. *कटुक* means pungent. There is no reason why waters became pungent. Besides *कटुष्णानि* so felicitously describes the waters of these mountain streams in summer and is so true to nature. 11 0 20—*न नियता* (settled, fixed) *वेला यस्मिन् कर्त्तव्यं यथा तथा* at irregular hours *शूल्यन्* is *शले सन्तुल्यम्* prepared or roasted on spits, according to '*शूल्यन्वाद्यत्*' पा 4 2 17 (अणोऽपवादः । शूले ससृष्टं शूल्य मासम् । उपा पात्रादिनेषु । तस्या मस्तुल्यम् उत्थम् । सि कौ) *शूल्यं च तन्मासं च, तेन भूयिष्ठं* abounding in or mostly consisting of flesh, roasted on spits. Also vide note on *अमिहभूयिष्ठ* p 206 supra. The *Prākrita* *अण्हीअदि* does not possess an exactly corresponding form in Sanskrit. So it is translated by *मुज्यते*. It is perhaps allied to the Sanskrit root *अद्* *अनि* to eat, whose past passive participle *अद्* corres-

ponds to the Prakṛta अन्न (Marath अन्न food) Note that Brahmana as he was the Vidusaka had no objection to eat flesh. This is indicative of the antiquity of the play. In the Mṛcchakatika too the Vidusaka expresses his longing to have an invitation to dinner in Vasantasena's palace where among other articles meat was being prepared. In fact Brahmanas appear freely partook of flesh in ancient days. तुरगानुगवन्तं कृत्वा गच्छन् यस्मिन् whose joints are bruised or dislocated by तुरगानुगवन्तं which may be explained in four ways (1) तुरगस्य (राज इत्यर्थः) अनुगवन्तम् running after the (king's) horse (to keep him company). This was of course a foot () तुरगेण (राज) अनुगवन्तम् galloping on horse back after (the king wherever he went) (3) तुरगस्य (मनेत्यर्थः) आपत्स्य अनुगवन्तम् my horse's pursuit of the game (4) तुरगेण (आपत्स्य) अनुगवन्तम् (my) running after the pursuing (the game) on horseback (1) is bad for though servants must have run after the king's horse it is not proper to suppose that the Vidusaka also did the same. (2) would do but it does not appear to be supported by what the Vidusaka says later on. For in requesting the king to desist from the game, he speaks of his limbs as आपत्समुत्पन्नैः सन्तोभनमविनयानाम् (3) and (4) practically mean the same thing and are consistent with his above statement made later on. (4) however is to be preferred as it gives more importance to the Vidusaka by making him the agent of the action of anudhavana. ५०२१—रात्री नास्ति even at night I cannot enjoy sleep to my heart's content or as much as I desire (निद्राम्) निद्राम् may be explained as either निद्रा काम यस्मिन् कमलि यथा तथा (in such a way as to lose all desire for it afterwards) or निद्रा काम exactly at my will or as I wished. महति प्रयुगे even at the earliest dawn प्रयूप is derived as प्रयूपनि रुति कामुकान् because the dawn is unwelcome to lovers as it puts an end to their enjoyments. प्रयूपोऽमुग्य कश्चमुप प्रयूपमी अपि । प्रमात च अमर दास्या पुत्रे by the whore sons. This is a genitive aluḥ compound and a term of abuse. The hunters were not actually the sons of whores दासीपुत्रे is also available in the same sense. For the genitive retains its termination optionally when it is followed by पुत्र and reproach is meant according to पुत्रोऽन्यतरस्याम् पा ६३२२ (पुत्रा पुत्रे परे दुक्वा निन्त्याम् । दास्या पुत्र दासीपुत्र । निदास्योऽस्मि । दासणीपुत्र । निनी) But when the sense is the son of a regular whore दासापुत्र alone is available. Compare the Marath रोडल as a term of reproach. गुना गण अगण म नियते यथा ते वगणिन । वगणिनश्च ते लुचमफाथ hunters who are accompanied by a number of dogs व्याघ्रो मृगव्याघ्रीवो मृगयुद्धेऽपि स । अमर वनम्य ग्रहण तस्य रोलाहल तेन with the den of

surrounding the forest. The Vidūsaka's lot at night too was miserable. His joints were dislocated and they ached. This allowed him no quiet sleep. But towards the close of the night when he slept a little, he was rudely disturbed by the yells of hunters and the barking of dogs that accompanied them, as they surrounded the forest with a view to start the game. Note that in his woeful tale the Vidūsaka deals in order with विहार, पान, भोजन and जयन, in none of which his lot is happy, as one would expect it to be, owing to his association with the king. The king's friendship has thus had an evil effect on him. Note that the form श्वगणि is objectionable. It violates the grammatical rule which says that no affix showing possession should be added to a Karmadhāraya (which term here stands for all compounds except the Bahuvrīhi) ('कर्मधारयणं बहुव्रीहि-तत्समासोपलक्षणम्'), if its sense could be had by the use of a Bahuvrīhi. 'न कर्मधारयान्मन्थर्यायो बहुव्रीहिर्येतदर्थप्रतिपत्तिर' Here we could have had the same sense if we had श्वना गण येषां ते श्वगणा । श्वगणाश्च ते ह्युदरकाश्च श्वगणलुब्धका. The possessive इन् is therefore unnecessary. But this rule is not strictly followed by poets. Vide Me 11, R 4-47. Grammarians also do not consider this rule to be inviolable, as Patanjali uses the form 'अहन्वत्' in his Mahābhāṣya. For श्वगणलुब्धकैः most editions read शकुनिलुब्धकैः, the Madras edition alone, which has given us a few of our best readings, reading as we do शकु. लुब्धकैः means by the bird-catchers or fowlers 'शकुनि पुमि विवरे' मेदिनी. शकुनिषु लुब्धा those that are greedy after birds. ते एव शकुनिलुब्धका । स्वार्थक. Or शकुनीनां लुब्धका hunters of birds. This reading is bad. What have the fowlers to do with surrounding the forest? Surely, birds cannot be caught in this way. For, they will fly in the sky. Birds are usually caught by hunters by going up the trees and surprising them in their nests. Compare what the Śābara does in the Kādambarī. Similarly, the kotāhala created is suicidal to the fowlers, as they would thereby merely defeat their purpose by rousing the birds, who would simply fly up in the sky. On the contrary, in order to surround the forest and start the game, dogs are necessary and are generally taken with them by the hunters. But these points do not seem to have struck any of our predecessors, who have all read शकुनिलुब्धकैः and explained it as 'by the bird-catchers' without any further thought. That श्वगणिलुब्धकैः is the genuine reading is independently corroborated by Kalidāsa's use of the loose form श्वगणि in a similar context. Vide 'श्वगणिवागुरिर्' प्रथमाश्वित व्यपगतानन्तरस्य विवेन न । स्थितुरद्रमध्वमि निपानवन्द्यगवयोगववोपचित वनम् ॥ ' R 9-53, where, be it noted, that

अग्निवागुरिरे is exactly equal to अग्निदुःखे of this passage. Besides our reading is supported by many southern Mss. It would further appear that the fact that hunters were accompanied by a group of dogs in their wanderings in forests is as well known and an identical expression was used to convey the phenomenon. Note 'लुब्धकैः अग्निमि अमृतस्तनया अपरावायमय चन्द्रक्षय शिखार्य मृगारम्य गच्छन् कोटिर्लब्धे अर्धेष्टात्र प्रकरण 18 also 'लुब्धकश्च अग्निमि परितनयुस्तस्यानि' Ibid प्रकरण 52-53. These facts make it quite certain that the original reading is अग्निदुःखे. It is easy to conceive how scribes must have changed सञ्चि (अग्नि) into सट्चि (रात्रि), for अ and उ would appear very similar in Mss. written by not too careful scribes. Such variants are not uncommon. 11 0 22—एतावतापि even with this much is the troubles I am experiencing with regard to विहार etc. All these would end if I went to the capital. But that could not be. The reason is stated below (R) पान्त्र trouble निव्रामनि goes out, ceases. 11 0 23—गन्तव्यो मरुतः a pimple has grown on a boil : e. there is another evil to add to the first. This is a proverbial phrase to express the sense of the English 'to add misery to misfortune'. Compare 'यमपरो गण्डस्योपरि रक्ताट् Mu. 1 p 256 सुष्ठु सुष्ठु त्व महिलासम्यगे यने या मा त्वया नमदानलोत्तीर्णा दृष्टा कुवलयमाळा नाम, यावत्तत्र विचिदन् सदयामि ताव देवाः परो गण्डस्यापरि पिण्डश्च सञ्जतः ।' विद्वान्प्रभविशः । p 16. The reading पिण्डश्च is better than पिक्का or पिक्क as it jingles well with गन्तव्यम्. 11 0 24—अस्मात्तु अस्मान्नेषु while we were left behind अवहीन is from अव + ह्राज्हाति to abandon. 11 0 24—मम अन्यतया शकुन्तला दर्शिता was exposed or presented to (his) view by my cursedness or ill luck. Note अन्यतया शकुन्तला दर्शयति Active अन्यतया शकुन्तला दर्शिता Passive. The Vidusaka means to say that it was really his misfortune that the king chanced to see Śakuntala. For he now does not think of returning to the capital and consequently his (i. e. the Vidusaka's) trouble will not cease. 11 0 25—कथमपि न ज्ञाति (does not even speak or make mention, of) is more emphatic than मनः कथमपि न ज्ञाति (does not on any account make up his mind for) and is therefore to be preferred. अद्यापि अभीतु the dawn broke upon his eyes while he was thinking of that very (damsel) even up to now. Construe अद्यापि with चित्तयन्. It means 'even up to now, even yet'. Compare 'अद्यापि स्तनवेपथु जनयति' supra 1. 29. By अद्यापि the Vidusaka refers to the near past. He means to say. Even up to a short while ago when I left him for the performance of his usual morning duties he was thinking of that very damsel. It appears the king and the Vidusaka slept together if not

in one chamber, at least near each other And the king had told him the previous night about his visit to the hermitage and his sight of Śakuntalā When the Vidūsaka was awakened from his disturbed sleep towards the close of the night, he found that the king was wide awake, not having slept even a wink, and was thinking of Śakuntalā alone This is what the Vidūsaka is lamenting, for it means the king is attracted by the hermit girl and the prospect of returning to the capital is by no means near अक्षो प्रभातमसीत् shows the eyes were wide open when it dawned and the man had no time to notice the phenomenon, being deeply engaged in his contemplation अद्यापि is generally construed with अक्षो आसीत् (even to day the dawn broke etc) This means the same thing was happening for a few days previously and 'even today' it so happened But we know this could not be correct, as it was only the day before ('ह किं अस्मात् etc ') that the king had seen Śakuntalā and that this was the first night after the occurrence So this construction and explanation of अद्यापि have to be rejected n 0 26--*न गतिं* what help or recourse? I must hear my misfortunes as best as I can कृतानि आचारप्राप्तानि परिकर्माणि येन who has performed the customary decorations परिकर्म = the usual decoration of the body such as a bath, toilet etc "परिकर्मोद्भवस्कार" अमर. 'परि मलवर्जनायो क्रिया परिकर्म स्नानोद्भवादि । 'प्रतिकर्म' इति क्वचित् पाठ । अथा सु Thus कृताचारप्रतिकर्माणम् means the same thing Another way is कृतः आचारः (customary duties such as bath etc) परिकर्म च (decoration such as, toilet, dress, etc) येन आचारपरिकर्म means the round or routine of usual customary duties (आचाराणां परिक्रमः) The ultimate meaning is the same पश्यामि—This shows that after getting up from their sleep the king and the Vidūsaka had parted, each going to a different quarter for the performance of his usual morning duties वाणा अस्यन्ते अनेन इति वाणानाम् a bow, because arrows are discharged with it. Other derivations are वाणानाम् आसनम् or वाणा अस्यन्ति अस्मात् from which (archers) discharge arrows यवनीभिः—The meaning of the term Yavana is doubtful It was applied to various people such as the Ionians (Asiatic Greeks), the Greeks, the ancient Persians and Arabians and generally to all those tribes that did not fall within the Aryan fold According to Manu the Yavanas were originally Ksatriyas, who along with other similar tribes, degenerated into Sūdras owing to the loss of the peculiarly Aryan purificatory rites (samskāras) and the absence of contact with the Brāhmanas Note 'जनैस्तु क्रियालोपादिमा क्षत्रियजातयः । वृषलब्धं गता लोके ब्राह्मणादग्नेन च ॥ 43

पौष्ट्रमन्त्रोद्देशिता मन्त्रोपायना दशा । पारदापह्वदार्थिना किरता दरदा यदा ॥44'

Ms 10 Wilson says that by Yavanis Tartarian or Bactrian women may be intended. Rajendralal Mitra is of opinion that the word Yavana is used to signify the border tribes to the north west of India. Nandargikar contends that the theory which restricts the word Yavana to the Greeks rests on mere surmises and that Kalidasa applies the word unmistakably to the ancient Persians. At any rate the Yavanis of the present passage appear to be the king's sylvan attendants, who were far from being civilised and who probably belonged to some wild tribes. Their business was to act as the bearers of the king's bow and arrows वनजनि पुष्पाणि (मयमपदस्तेषी समाम) तेषां माला ता धारयन्तीति those that wear garlands of wild flowers. The putting on of the garlands of wild flowers was an indication of their hunting dress (mrgayavesa), of which the king speaks later on ॥ 0 28—अङ्ग इव as though crippled owing to the breaking of limbs दिग्गता बला यस्य one who has lost this digit, deficient. The metaphor is taken from the waning of the moon. ॥ 0 29—नम possibly ॥ 0 30—यथानिर्दिष्ट (as described by the Vidusaka) परिवार (attendants retinue) यस्य

Stanza 1 Construe—प्रिया न सुलभा [इति] शनम् । मन्त्रेण तत्रावदर्शनावाशि [वन्ते] । मनसि च अकृतावेदमि उभयप्राथना रतिं कुर्वते । (आर्या)

शमम् signifies admission even against one's desire 'अशमानुमनौ शनम्' अमर, 'शम शमाभ्यनुयो' निराश्रयेण The king does not much like to think that his beloved is not sulabha न सुलभा, because there were obstacles in the way such as the consent of her father who was away. Yet the king had strong reason to hope तस्या मान तस्य दर्शनं तेन आश्रितुं शीघ्रं यस्य which takes comfort by the observation of her feelings. True it is as not so easy to obtain her. Yet as she had plainly exhibited her passion for the king, his mind naturally felt comforted at the thought that she reciprocated his love. For, he believed that under those circumstances her father would not withhold his consent for their union. Well, but, is not this period of suspense really irksome? No, says the king. For, when there is affection on both sides and both long for each other's company (उभयप्राथना-mutual solicitation), the period that precedes the actual fulfilment of their desires : ॥ their union gives them enjoyment : it creates pleasure or is happy. The idea is somewhat analogous to the English saying viz the period of courtship is happier than even married life अकृता मनसि च even when Love has not his object fulfilled. The object of Love is of course to bring about the union of the lovers. In

the Mālavikāgnimitra Kālidāsa shows himself to be a very strong supporter of love marriages. There he expresses the idea that it is better that two persons who equally love each other should die without their love being consummated by a formal marriage, than that two persons who do not reciprocate their love be married. Compare 'अनातुरोत्कण्ठितयोः प्रमिश्रता समागमेनापि रतिर्न मा श्रुतिः । परस्परप्राप्तिनिराशयोर्वै शरीरनाशोऽपि समानुत्पन्नयोः' in 15. Another way of construing the stanza is कामं प्रिया (Sakuntalā is) exceedingly (कामम् = अत्यर्थम्) dear to me. Well, if so, why not clasp her to your arms? Then, न सुलभा, but she is not easy to obtain. Otherwise I would have done so. Well, if so give up all hope about her. To this the answer is मनेलु द्वासि. Yes, that is true. But, then, my mind is comforted by observing her emotion, for even if our union does not take place, the very fact that we love each other is enough to give us pleasure. Thus the stanza describes the conflict of feelings in the king's mind. For तद्वाच. यदि we have another reading तद्वा.. नायासि (तद्वाचदर्शनाय आयास्यसि तत्) which endears you to observe her passion. This means the king is not sure whether तद्वाच exists. He is merely trying to observe it and therefore he cannot give up thinking about her though she may not be *sulabha*. This reading has to be rejected for two reasons. (1) The king has already observed indications of her love and is sure that तद्वाच exists. Compare 30 *supra* and 11, 12 *infra*. When he admits even against his wish that she is not *sulabha* (he really does not believe so), he refers, not to the absence of any indications of her love for him, but to such difficulties as her being brought up by a sage against whose desire it is impossible to go, her being solely dependent on her father's wish even in *dharmācarana*, that father's absence from the hermitage and the consequent delay that was unavoidable in obtaining his permission etc. Compare in 2. *infra*. (2) It does not fit in with what follows. The following sentence requires that the king has already observed indications of Sakuntalā's love, has construed them to have reference to himself and is somewhat pleased in mind. तद्वाचदर्शनायासि may, however be so explained as to yield a sense somewhat equal to that of 'नन्द्यासि, thus तद्वाचदर्शने or तद्वाचदर्शनेन आयासि active or kept in activity at or owing to the exhibition or observation of her passion. The activity of the mind may consist of thoughts about her and even taking comfort therefrom. But it is better to adopt नान्धासि, as it is positive in meaning. Note that तद्वाचदर्शन means both the exhibition of her feelings by her and the observation of those feelings by him. For दर्शन.

possesses both these senses. Thus the reading तद्वाक्येनावसि indicates three things (1) the existence of love for the king, (2) its exhibition by the heroine and notice by the hero, (3) the hero deriving comfort from these

॥ १-१-स्मितं कृत्वा—The smile is significant. All this while the king assumes that Śakuntalā loves him. But perhaps he is interpreting her apparently innocent gestures as having reference to himself and as proceeding from love, because he himself loves her. Lovers always do so. This possibility strikes him now. If it is true well, then, he becomes ludicrous. This makes him smile (R) एवम् in this way: ■ in the way in which I have done. This refers more to what has preceded and what justifies king in saying 'मनसु नावसि' than to what is stated in the following stanza. आत्मन अभिप्रायं तेन (तदनुवृत्तिमर्थं) सम्भाविता इत्यनन्य वित्तगतिं येन who judges the working of the mind of the beloved person by (i.e. so as to suit) his own desires. प्रार्थयिता a suitor. विडम्ब्यते is deluded, made ridiculous. The idea is: A suitor who is in love with a maiden naturally desires that his beloved should reciprocate his passion. So what he does ■ to construe the working of her mind in such a way as to make out the existence of love therein. In this he sometimes builds on sand and is thus made ludicrous inasmuch as, deluded by his own desires, he assumes as present something which really has no existence. The king supports this general proposition by his own case in which also he fears there is a possibility of such विडम्बना. The compound आत्मा वृत्ति is unusually long for Kālidasa. But all editions have it and there is no help.

Stanza 2 Construe—अन्यतोऽपि नयने प्रत्यगया तथा यत् स्निग्धं वीक्षितम्, निगम्योर्गुलया विलासादिषु यद् च मन्दं यातम् मा गा इति उपरुद्धया सा सखी यदपि ग्रास्यम् उक्त्वा, तत् सर्वं मत्प्रगणं शिल्पि बहो समी स्वनां पश्यति । (शार्दूलवीर्यविरट्)

When Śakuntalā looked at even other objects (अन्यतः = अन्यत्र, अन्यत्वादिभिः, अन्यस्मिन् वस्तुनि वा), her glance was soft or affectionate (स्निग्धं). Perhaps स्निग्धवीक्षणं was natural to her. But the king thought that it was with reference to him and that it indicated her affection. Hence the विडम्बना. She walked slowly owing to the heaviness of her buttocks, as though through dalliance (विलास), but, note, not really through it. मन्दगमनं was thus unavoidable in her case. But the king thought it had reference to him and exhibited her coquetry in his presence. When Priyamvadā stopped her with ' हृद्यं न ते युक्तं गन्तुम् '

(here paraphrased by 'मा गा'), she spoke to her indignantly (सामूहम्, the indignation being indicated by the stage-direction सध्रमङ्गच, occurring before), 'किं निमित्तम्'. The king, however, fancied that her anger was feigned and that it was merely an excuse for staying on. सर्वं परायणम् all that, indeed, had reference to me! अहं परायणं यस्य of which I was the final resort or the sole subject 'परायणमभिप्रेते तपदे परमाश्रये' वैजयन्ती किल shows sarcasm (अरुचि) (R) The king means. All these surely had no reference to me. The affectionate glance was natural to her, the slow movement was owing to the weight of her buttocks and she was really angry. But prārthayitā as I am, I construe all these according to my intentions (abhiprāya). And thus I incur vidambana! अहो.. पश्यति Oh! A lover (everywhere) sees [his] ownness: he looks upon everything he loves as already his own स्वताम् = आत्मीयताम्, अर्थात् काम्यमानस्य वस्तुनः. It is the nature of a lover to look upon the object of his love as already his own. Oh, how amazing is this (अहो)! कामी स्वतां पश्यति is the same as आत्मा. प्रार्थयिता. Though we know that all the things mentioned in this stanza were really नृपपरायण, the king at present is in a mood to disbelieve what he knows to be true and find fault with himself. Hence his sarcastic attitude towards himself. The poet also wants to show how lovers are very likely to be deceived and are in fact many a time deceived. There is another way of construing the stanza. अन्यतो यद् वीक्षितं (तत्) स्त्रियम्, नितम्बयोः यन्मन्दं यात (तत्) विलासविधेः, मा गा यदपि मन्दो उक्ता (तत्) सामूहम्, (इति) तत् सर्वं सत्यपरायणं किल. When she looked in another direction, I thought she looked affectionately. When she moved slowly owing to her heavy buttocks, I thought she did so as though through dalliance. When she spoke to her friend, I thought it was in anger. Thus everything I took to have reference to myself. Note the difference between the two constructions. In the first, we are not definitely told as to how exactly those various actions were interpreted by the king to be 'सत्यपरायण'. While in the second, the exact nature of the सत्यपरायणत्व is given. The first is, however, to be preferred. The second construction is somewhat artificial. Besides the second precludes the possibility of स्त्रियवीक्षणम्, यद्विलासमिव गमनम् and नासूक्ष्मचरितम् being natural to her—the possibility on which the whole edifice of this sarcastic speech of the king is based. Note that नितम्बानुरक्तया मन्दगमनं is considered to be a sign of feminine beauty by Sanskrit poets. Compare 'श्रीगङ्गाधारादलसगमना स्तोकनत्रा स्तनाभ्याम्' Me 82, 'याकान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वचम्'.

Amarusataka 34 विलस्य is grace coquetry feminine gestures which indicate the amorous sentiment in the heart. It is thus defined यो वक्रभासवतो विकारो गत्यामनस्यानरिगमनादौ । नानाव्याभूतचमकृतिश्च पराङ्मुख्यत्वात्तस्य विलसः ॥ Also note तात्कारिणो विशेषस्तु विलासोऽद्वित्रियंस्तिष्ठः । (2 38) दयितारगतादिरागेऽङ्गे क्रियाया वृत्तं च सातिशयविशेषोपपत्तिर्विलसः । D R. सानस्थानामनानां मुखनन्दादिप्रमथा । विशेषस्तु विलासः स्यादिष्टमदशनादिना ॥ S D 3 99 100 गमनमनसागिण्यदवेष्ट्य सविशेषं नयनपुत्रा च कर्म । दयितारगमे यदप्रयत्नात् क्रियन् नूनमय विलास उच्यते ॥ अतः

॥ 2 3—हस्तौ च पादौ च हस्तपादम् This is a समानाद्वल्ल compound formed according to द्वन्द्व प्राणित्वेनेनाह्वानाम् पा 2 4 2 (एषां द्वन्द्व एकरत्नारः । पाणिपादश्च । यस्मिन्निगृह्यमाणविभक्तम् । रज्ज्वाग्रपदम् । मि क्रौ) वाङ्मात्रेण by mere words ; without standing erect and raising my hands as is the usual practice when a Brahmana greets a Kshatriya जापयिष्यामि (Iu of जापयति is the causal of ज्यति) I Shall make you conquer : I pronounce the usual words जयन्तु जयन्तु भवान् It will be seen that these words are necessary inasmuch as the Vidusaka actually says he utters them but without the usual movement of hands. ॥ 2 4—गमनागमम् उपधान the break-down of limbs ॥ 2 6—आकूलिह्वय (having troubled) is again an example of the loose use of the चि स्वयं पृच्छामि is a proverb applicable in the case of a man who being really the cause of troubles asks the person troubled what ails him वृत्त—This indicates that the king's act on in this case is extremely queer (R) ॥ 2 7—न गच्छामि—The king could not see how he was the cause of the break-down of the Vidusaka's limbs So he remarked that he did not understand how the proverb was applicable in his case Williams adds भिद्रायनभिनीयताम् भिद्रायम्=भिद्र नय यस्मिन् कर्मणि यथा तदा distinctly, so as to make the meaning clear ॥ 2 9—वेणु the cane or reed, which is upright or erect कुम्भाराम् the appearance of the kumbha plant लीला from its original meaning of play sport playful or amorous movement comes to mean 'appearance' as, men For this sense note मेहेन्द्रमास्थाय महाभरतः य मयति प्राप्नोतिनाद्विहीतः । चक्रा वागैर्मुराङ्गनानां गणस्यली प्रापतपत्रेणा ॥ R. 6 72 कुम्भ (कुम्भ ईषन् उच्यते न च यस्य) is an aquatic plant (Trapa Bispinosa) which is crooked in appearance and is probably so called owing to its resemblance to a hump-back कुम्भा इत्यप्युक्तं न युक्तं स्याद्व्याचरिह्वय मदिनी विदम्बयति imitates ननु नदीवगस्य—Supply प्रमयेण For this peculiar attitude of the reclusa compare वेणुमा वेगमायान्तं दृष्ट्वा प्रमति नापरे । स च वयं हस्तिकान्ते स्थानमापद्यते पुन ॥ स मा शान्तिपत्र 113 9 The Vidusaka means to

say that just as the naturally upright reed becomes crooked owing to the current of the river, so his otherwise faultless form has come to have its limbs broken owing to the king. It is not good to explain *kubja* in the sense of 'a hump-back' primarily. The simile of the *vetasa* and *kubja* plants, both growing in water, is very appropriate and would naturally occur to the *Vidūsaka*, especially when he was wandering in the forest and must often have observed these two plants. There is, however, a suggestion of the hump back, which gives to the sentence a tinge of Falstaffian humour. The *Vidūsaka* no doubt possessed *Kubjalīlā* (the appearance of a hump-back), but, as *he* says, it was owing to the king. The Falstaff in this is understood if we remember that the *Vidūsaka*, according to writers on rhetoric, was very ugly, being grey-haired (*palita*), *hump-backed* (*kubja*), lame (*khaṭṭja*) and of distorted features (*vikṛtāṅga*) ॥ 2 17-राजस्वर्याणि उज्जिह्वा having relinquished your royal or kingly duties अकुरुप्रदेने in (such) ॥ wild or dreary region वन भवितव्यम् that you should lead the life of a forester 'वनवर one who moves in the forest. That your life should consist of wandering in the forest, with a suggestion that you would thus reduce yourself to the level of a forester' ॥ 2 18-यत्नतन् ॥ idiomatic for 'to tell the truth, to be sure, indeed' अहनि अहनि इति प्रयहम् daily, day by day. This is an अव्ययीभाव compound in the sense of वीणा or repetition आपदाना समुत्तारणे by starting or raising the beasts of prey (from their lair). The plural shows this had to be done several times a day. The expression suggests that the *Vidūsaka* had to take part in this preliminary work of starting the game शुन पदानि आपदानि (the feet of a dog), श्व becoming श्वा according to the *Vārtika* 'शुनो दन्तद्व्यन्तर्गणकुन्दवराहपुच्छपदेषु दीर्घा वाच्य'. आपदानि इव पदानि येषां ते those whose feet are like those of a dog *i e* who possess nails instead of hoofs; *c* the beasts of prey such as the tiger etc व्याघ्रादयो वनचरा पशव आपदा मताः 'केचन नलोभिताः सन्धीना वन्वा येषाम् the bandages or ligatures of whose joints are thoroughly (सम्) shaken. The word वन्व could as well have been dispensed with. The reading तत्प्रसीद विव्रम्यताम् is to be preferred to 'तत्प्रजदविष्यामि विव्रमितुम्', because the former is consistent with the king ॥ 'अयं वैवगाह', which means the *Vidūsaka* had requested him to desist from the chase himself, and not merely to give him (the *Vidūsaka*) a holiday ॥ 2 20-सुमयाया विह्वम् averse to or disinclined towards the chase ॥ 2 21-कुत why (do I say so)?

Stanza 3 Construe—इदम् अधिज्यम् आहिनसायक धनु [तेषु] सुगोप नमयितु न शक्त अस्मि, वै [मृग] महवमानिम् उपेत्य प्रियाया सुगविलोकिनोपदेशः कुतः इव । (पुष्पिताम्)

Possession of eyes similar to those of a deer is in Sanskrit considered to be a point of feminine beauty. As the king looked at the deer, he was reminded of Śakuntala's beautiful glances and he had therefore no heart to shoot arrows at them. Śakuntala lived among the deer and her glances were so exactly like theirs that the king fancies she had received instruction in them from the deer आहित नायक यस्मिन् on which the arrow is fixed. This is the next step after making the bow अरिज्य. The king is quite ready to shoot the arrow, but then the resemblance of the deer's eyes to Śakuntala's unnerves him and he stops. मुग्धानि च तानि दिलोरितानि तेषु उपदेश instruction or lesson in beautiful glances. A teacher too who wants to instruct his student in a special manner goes to reside with him. मुग्य combines the ideas of beauty and innocence or guilelessness. Śakuntala's glances were mugdha like the deer's as opposed to those of Pauranganas, who practise vikṣa or vibhrama.

11 3 2—निमिषि something which is not relevant अरण्ये मीन I did the crying in the wilderness. Perhaps the sense could be improved by understanding a रात्रि in this sentence. Did I cry in the wilderness? If one cried in the wilderness nobody would listen and no help would arrive. Hence अरण्यरोदन has become proverbial for anything (not necessarily weeping) which is done in vain (R). For all such expressions brought together compare अरण्यकदित इत गङ्गागीरमुद्धर्ति ध्येऽन्तररोपित सुचिन्मये वर्तितम्। सुचिन्मयनामित यदिरर्णवाप इत धन अन्तरुद्धर्णो यदुद्धो जन मेरित ॥ 'नतिक्षतर' also vide अनालोच्य देया परिणितमदाय सुददस्वयाराण्डे मान निमित्ति सरले सप्रति कृत। समकृता एते प्रत्यद्वहो द्राक्षरिद्या मृदुतेनाङ्गारास्तद्वलमधुनारण्यकदिते ॥ 'अमरगत' 80, 'वाच्य धृष्टान्तेनस्य पृष्ठवध निक्षेपत। प्रोक्त धृष्टान्तिनस्य अरण्यकदितपामन।' पञ्चम 1 424 11 3 4—सुस्मितम्—The smile caused by the Vidusaka's mode of speech अनतिनसनीयम् which does not deserve to be transgressed स्थितोऽस्मि I was at a stop or I remained silent 11 3 7—पारशेरम् possessed of a residue, unfinished 11 3 9—विशान्त who is taking rest अनायसे which does not require exertion. The king uses this adjective purposely. Because he wants to assure the Vidusaka that the work in which he wants his help will not cost the Vidusaka any more troubles सहाय a helpmate 11 3 11—मादसा ग्राहन्ते अस्या विद्याया मा मोदस्वादिता the eating of sweetmeats. The king uses the word रमणि in the sense of 'a work, undertaking, business'. The Vidusaka humorously understands it in the sense of 'action' and as he cannot think of any action which is more अनायस than मोदस्वादिता, he breaks

forth into this piece of pleasantry (R) सुगृहीत क्षण the invitation has been well (gladly) accepted क्षण (क्षणानि विभिन्नानि कालम्) that which splits up or divides time, a moment, then, one's own moment of unbending, leisure. The word is used in inviting a Brāhmana to a Śrāddha ceremony. The Yajamāna says 'अस्मन्स्थाने त्वया क्षणं करणीयं' (you should pass your leisure at our place)', and the Brāhmana says 'आम् तथा'. As the word was invariably used in giving such invitations, it came to mean 'an invitation to dinner' and then 'invitation' in general. In this sense क्षण has been used here. In 'महायेन भवितव्यम्' there is an implied invitation to the Vidūsaka and he accepts it gladly. As a Brāhmana he was accustomed to receive invitation to Śrāddhas and that phraseology naturally occurred to him. क्षण also means a festival or festive occasion. So ह्यु क्षण would mean 'I gladly accept; i. e., avail myself of this festive occasion of eating sweetmeats with you'. This, however, is not so good. The Marāṭhī खण is derived from क्षण in this sense. Compare 'सुगृहीतक्षणास्मि' M. 11 मोदकखण्डिकायाम् is to be rejected because खण्डिका (breaking) is not a happy word for modakas. Laddus can be broken, not the modakas in that sense. Besides खण्डिका expresses the idea of eating only indirectly; खादिका does so directly and therefore खादिका is to be preferred in the case of the Vidūsaka. 11 3 13—द्वारि नियुक्तं दीवारिक, a door-keeper, according to 'सप्त नियुक्त' पा. 4 4 69 (आकरं नियुक्त आकरिक) महा—This is the way in which menials address the king. Compare 'गजा स्वामीति देवेति भृत्यैर्भट्टेति चाधमै' S D 6 144 11 3 17—आज्ञाया बचनम् उक्तिरित्यर्थे तत्र उत्कण्ठ eager to speak out the order इतो एव even with his gaze turned in this direction. 11 3. 18—इह दोषा यस्या यस्या वा which is known to have defects or evils. Compare for the expression 'दृष्टदोषमपि तत्र सोऽस्त्यजत् नङ्गवस्तु मियजामनाश्रवः स्वादुभितु विपरीतस्ततो दुःखमिन्द्रियगो निवार्धते ॥' R 19 49 गुणयैव सवृत्ता has worked only for good. Hunting produces both good and bad results. This is quite clear (इष्ट) While it develops the body and makes it capable of exertion, it also engenders such defects as cruelty, callousness to life etc. But on Dusyanta the general means, hunting has produced good results alone वैकल्यम् and एव are not necessary. One of them would have served the purpose of excluding the bad results. The reading गुण एव सवृत्ता means hunting 'has proved only an advantage'. The adjective दृष्टदोषा and the general's following speeches show that he is thinking more of the results of hunting than hunting itself in general. So गुणयैव, which refers to these results more directly, is to be preferred गुणाय=गुणमावाप्तुम्, according to 'त्रियावोपपदस्य च यस्मैति स्वानि' explained before on p 227 *supra*.

Stanza 4 Construe — गिरिचर नाग इव, देव अनवरतधनुर्ज्योत्स्नालनरूपं
रविचिम्बमहिष्णु क्षेत्रलेशेरभिन्नम् अपचिनमपि ध्यायन्वात् अत्यय प्राणमार गात्र विभर्ति ।
(मालिनी)

In this stanza the general explains how hunting has worked only for good in the king. He compares the king to a mountain-roving (गिरौ चरति जम्बो) elephant and the adjectives are applicable to both. अनवरत पूर्वम्—This is explained in two ways (1) आनृत सतत धनुर्ज्योत्स्ना-नापुणस्य आस्फालन घर्षण तेन कूर वटिन कटोरो वा पूर्व पुरभाग मणिवन्धस्य यस्य the fore-part : or the wrist of which (body 'गात्र वयु सहनन शरीर वर्ये विप्रह 'अनर) is hardened by ceaseless friction of & c with the bow-string. As the only part that is hardened by the striking of the bow-string is the wrist, we must somehow take पूर्व (the fore-part or front part) to mean (the wrist (मणिवन्ध) It must however be remarked that पूर्व = शरीरपूर्वभाग = मणिवन्ध is very unusual. (2) Take आस्फालन in the sense of 'drawing'. The incessant drawing of the bow string worked as an excellent chest expander and the chest consequently became muscular (R) Here pūrva means the chest. This explanation labours under the following disadvantages (i) The idea of the chest expander has a tinge of modernity about it (ii) The distinction of pūrva and pascāt bhāga with reference to a human body does not sound well. It may look well in the case of a deer or an elephant. Further the sense chest understood from पूर्व is as unusual as the sense wrist. (iii) आस्फालन hardly means 'drawing'. The word signifies 'rubbing striking or pressing against' with a distinct idea of close physical contact between the two objects concerned. Kālidāsa has used it in this sense more than once कूर also scarcely means 'developed or muscular'. It has the sense of 'hard or rough'. The poet has else here used वर्यय with आस्फालन. Note 'ऐरावतास्फालनरूपेण हस्तेन पश्यते तदङ्गमिन्द्र ।' Ku 3 22, 'हरे कुमारोऽपि उमाधिक्रम सुद्विधास्फालनरूपेणाह्वले । भुजे दाक्षीण्यविशेषकाङ्क्षिते स्वनामचिह्न निचखान गायत्रम् ॥ R. 3 55, also R 16 62. Thus here both आस्फालन and कूर are not understood in their usual senses. The first explanation is therefore distinctly better. As going with the elephant 'अनर पूर्वम्' means either (1) अनवरतं धनुषि (प्रियालदुमे) ज्यायां (भुजौ) च आस्फालन तेन कूर पूर्व (पुरभाग) यस्य. The elephant rubbed his head against the Priyal tree and against the ground in what is known as the vaprakridā. This made the forepart of his body viz the head and the temples hard 'घट्टमज्ञा प्रियालद्रा राक्षिभेदे शस्यते' विश्व 'ज्या मोर्वी च वसुधरा' धरणि. Or (2) अनवरत धनुर्ज्यां च आस्फालनेन (वर्यकीट्या) कूर पूर्व (मुखे) यस्य. It may be noticed that in धनुर्ज्या the word धनुस् is

redundant, for *उवा* itself means 'the string of the bow'. Such use is, however, defended by the maxim 'विनिष्टवाचकानां पदानां विशेषणवाचकपदसामि-
व्याहारं विशेष्यमात्रपरत्वम्' according to which *उवा* would here mean merely 'the string' and *धनुर्वा* 'the bow-string'. The other adjectives go with the king and the elephant in the same sense. *रविकिरणान् सहिष्णु-*
which can stand the rays of the sun. The king's body was a proof against sun-stroke. *हेन मित्रम्* not affected (lit. pierced through) by the slightest fatigue. The idea is not the slightest fatigue could be seen on the king's body, whatever the amount of exertion that might have gone through. The reading 'स्वेदलेनै' for 'हेनलेनै', is to be rejected for three reasons: (1) *धनञ्जय*, or victory over fatigue, i.e. power to undergo it, is what one desires to obtain by active exercise. Kālidāsa has elsewhere (R 9 49) mentioned this *धनञ्जय* as one of the advantages of hunting. Also vide Kāmandakī quoted below on p. 291. 'हेनलेनैरभिन्नम्' indicates *धनञ्जय* and is therefore to be preferred. (2) There is no propriety in saying that the body was proof against perspiration. On the contrary absence of sweat is almost a disease. (3) Kālidāsa often describes perspiration arising after a hunt and refers to the relief felt at that time by a river breeze. Note R 9 58, 13 35 (R) *अणवेतम्* reduced (in bulk owing to loss of flesh). *व्यायत्न* (from *वि + धा + यम्*) = *कृतव्यायत्न* the state of being fully developed owing to *vyāyāma* or gymnastic exercise, full muscular development. The hard exercise of the chase had reduced the king's body in bulk. But the reduction could not be noticed (*अलभ्य*) owing to its full and regular muscular development. *प्राणसारम्* is explained in three ways: (1) *प्राण. (बल) सार (शिवराजो) यस्मिन्* whose essence consists of strength or vitality. The idea is though flesh was lost, what remained was pure strength. (2) *प्राणस्य सार* the very essence of strength. (3) *प्राणेन बलेन सार स्थिरम्* solid owing to the strength. The ultimate idea in all the three cases is practically the same.

11 4 1—*गृहीता वृषिदा यत्र* wherein beasts of prey are hemmed in. This refers to the work of the *वनराहिण*, whom the king will shortly ask the general to recall, and who, with the din of surrounding the forest, had awaked the *Vidūṣaka* from his sleep early in the morning. *अन्यत्र*—The forest has been surrounded. The king is likely to get very good game. Why should he then stay in some other place? The general shows himself to be very keen on the chase. But his real character will be presently exposed. 11 2 5—*मन्द उन्माद-यन्* whose enthusiasm is dulled. This is better than *भग्नोन्माद* (whose

enthusiasm is lost) For the king wants to show that he is consenting to the Vidusaka's desires with great unwillingness. He has not yet lost all his ardour. But he will have to check it in deference to the wishes of his friend मृगयाम् अपवदितुं शील यस्य who habitually denounces or finds fault with the chase (of course owing to his timidity) मादव्य, मादव्य or माव्य is the name of the Vidūsaka. The word appears to be akin to the Marathi मरु and suggests its owner's stupidity. ॥ 4 3—रिवर प्रतिन्यर यस्य whose opposition is firm अहं त्विये I shall just follow the inclination of my lord's mind. Compare 'न च त्वत्वेति क्षममानमपि यदुक्तं प्रचक्षुः । शौरिममयनिर्गृहीताधिय प्रभुचित्तमेव हि जनोऽनुवर्तते ॥ S. 15 41. In this short *Aside* of two sentences the poet has very cleverly laid bare the character of courtiers—how many a time they try to humour their master by saying and even doing things which are distasteful to them. It may, however, be noted that the general's attitude is by no means fluttering to his military glory. That he should, even like the Vidusaka, be tired of the chase and desire its discontinuance—surely this reflects no credit on the king's C. m. C., nor as a matter of fact on the king himself, who ought to have been able to see what his general was *really* worth. A critic might, therefore, object to Kalidasa's making his general so despicable and wish the poet had taken advantage of some other character to depict the nature of courtiers. ॥ 4 4—प्रलपतु let (him) rave 'प्रलपोऽनर्थं वन' अमर वैश्य a fool. 'अज्ञे मृत्युधानातमृषोरेषेव वारिषा' अमर. The word is explained as विनय विधान तस्य जयम् अविशारी one who is fit for what is to be enjoined : ॥ for an order, who does not know his duties and has to be commanded for them, hence a foolish person. The reading वैषयेन (विशयाया पुनः a bastard) is not good. It would be too strong and vulgar an abuse to be uttered in royal presence. ॥ 4 5—निदर्शनम् illustration. Why the king himself was a living illustration to prove the advantages of hunting as against the Vidusaka's *apavāda* (denunciation), which was really little less than the raving of a madman. Vide R. 8 45.

Stanza 5 Construe—वपु मेदश्चेदहमोदरं लुपु [अत एव] उत्थानयोग्य भवति. मत्तानामपि भयनेऽप्यो विहृतिमत् चित्तं लभ्यते. यद्दृश्यं चले लक्ष्ये मिथ्यमिति म च धाक्विनाम् उत्कर्षं (वनेते), मृगया मिथ्यैव ध्यमनं वदन्ति, ईदृग्निनोरं वुत [लभ्यते] । (शास्त्रे लविशारिते)

मेदस छेदेन कृत्स्नम् उदरं यत्स्य Fat resides in the belly. Hunting removes it. The belly thus becomes thin and the whole body is then rendered light (लघु) and capable of exertion (उत्थानाय उद्यमाय योग्य क्षमम्). It is common experience that a corpulent man is incapable of physical

exertion उत्थान literally means getting up, then exertion 'उत्थानमुद्यमे तन्त्रे पीत्ये पुस्तक गण' मेदिनी उत्थान is taken by some to refer specially to mounting on horseback सत्त्वम् a beast मयकोवयो विकृतिमत् lit possessed of the change (wrought) by fright and anger : e as affected or disturbed by fright and anger विकृति or विकार literally means a change, hence any emotion of the mind because the emotion is really nothing but a change in the प्रकृति or the natural and quiescent state. Here, however, विकृति possesses its primary sense It is only in hunting that one gets opportunities of observing the mind of beasts like the lion, tiger etc as affected by fright or anger. Such observation is, indeed, a great education वन्धुम् अस्यास्ति स. वन्धिन् an archer, according to 'अत इतिदन्तौ' पा 5 2 115 Note that there are four similar sounding words for the bow viz वनु म, वनुत् न (this is changed to वन्धन् at the end of a बहुव्रीहि compound), वन्धम् न (this as such is rarely used in classical literature) and वन्धन् न (this in its masculine form means a desert or a dry soil. 'वन्धा तु मरुदेने ना क्लीय चापं स्थलेऽपि च' मेदिनी) यद् सिध्यन्ति that arrows are successful or prove true on a moving mark व्यसनम् (व्यस्यने कर्तव्यादन्यत्र नागते अनेन) a vice Note 'यस्मात् तद् व्यसति श्रेयस्तमाद् व्यसनमुच्यते। व्यसत्यथो वा प्रजति तस्मात्तत् परिर्वर्जयेत्। कामन्दक नीतिमार् 14 19. वदन्ति—This refers to the view of Manu, who enumerates 18 vices of kings (Ms 7 47, 48), among which mrgayā is of course included, and further puts it amongst the four most pernicious vices proceeding from kâma. Note पानमक्षा स्त्रियश्चैव मृगया च यथाक्रमम्। एतत् कष्टतमं विद्याच्चतुष्कं कामजे गणे॥' Ms 7 50 Also vide वाग्दण्डयोश्च पारस्यमर्षदूषणमेव च। पानं ला मृगया यत् व्यसनातिमहीरते ॥' कामन्दक 14 61 also 15 7, 8 It is interesting to compare here N 2 10 where Śrībharsa has in a poetical way proved that mrgayā, though involving loss of life, causes no sin to kings 'अवलस्वकुलादिनो मृगान् निजनीदृष्टुमपीदृन् यमगान्। अनवद्यतृणादिनो मृगान् मृगयायाप न भूयता व्रताम्॥' विनोद diversion The general means to say that hunting is the best, diversion for kings For the general idea in the stanza vide 'परिचय चलक्ष्यनिपातने मयगोश्च तदिद्वि त्वोद्यमम्। श्रमजयात् प्रगुणा च करोम्यसौ तनुमतोऽनुमत' मन्विर्वैर्या ॥' R 9 49, also 'देव यथा मृगया क्षौणिकारिकी न तथान्यत्। अत्र हि व्यायामोत्कर्षादापत्सूफती दीर्घान्वलङ्घनक्षमो जग्धाजय। कफपचयादारोग्यैकसूला-ग्रामाग्निदीप्ति। मेदोपकरोऽङ्गान् स्वैर्यैर्गर्ज्यलाघवादानि। जीतोष्णवातनर्पेक्षुन्निपातासहत्वम् सत्त्वानासवस्थान्तरेषु चित्तवेष्टितज्ञानम् इति बहुतमा गुणा ॥' दशकुमार 8 (p 135) 'जित्प्रसन्नं व्यायामं काममेदरुफक्षय। चक्षुस्त्रिरेषु लक्ष्येषु बाष्पसिद्धिरनुत्तमा ॥ 26 मृगयाय गुणनिदानन्ये प्रादुर्न तत् क्षमम्। दोषा प्राणहराः प्रायस्तस्मात् परिर्वर्जयेत् ॥ 27' कामन्दक 15.

11, 5 3—उत्साहहेतुक the cause of ardour क shows censure or contempt प्रकृतिमापन्न has returned to his natural state Being in a

mood for hunting is considered by the Vidūṣaka to be *vikṛti* and when the king shows himself disinclined towards it, he calls *prakṛti* म's reading 'कथमपि प्रहृनिमापन्न' (not given in our foot notes) would be decidedly better, as it would show to the general that it was only with great difficulty that the Vidūṣaka had brought the king to his *prakṛti*. If, then, the general were to succeed in infusing fresh enthusiasm into the king, all the efforts of the Vidūṣaka would be in vain. Hence his anger towards the general, which is visible in his words ॥ 5 4—अर लोडुपय greedy for human nose. Bears are found of human nose. Compare 'मन्दरा मनुष्याणा नासिना गृह्णन्ति' दशवृत्तमारचित quoted by Williams जीर्णकृशस्य of an old bear 'अथ मनुके कृशश्च मनुष्याणा' अमर. Note that जीर्ण + कृश yields जीर्णकृश or जीर्णकृश, according to 'कृत्य' पा 6 1 128 (कृति परे अत्र प्राम्बर्त्त c प्रकृत्या स्यु हत्वथ । अत्र कृति । अत्रापि । समासेऽप्यय प्रहतिभार । सप्तकृषीणाम् सप्तर्षीणाम् । सि की) ॥ 5 6—अत्र मेनापने—This shows the king wants to speak to his general in a coaxing manner. He appreciates the general's ardour for hunting, but as they have encamped near the hermitage, he cannot approve of (नाभिक्रन्दामि) of his words. For he wants to avoid disturbance to the penance grove सनिहृष्ट = सनिहृष्ट, देश, according to Vāmana's, 'विशेषणमात्रप्रयोगे निनेष्यप्रतिपत्तौ', already quoted on p 206 *supra*.

Stanza 6 Construe—महिया दृष्टे मुहुस्ताडिते निगानमलिल गाहन्ताम् । मृगदुल छायाद्वृक्षद्वयम् [यथा तदा] रोमन्थम् अभ्यास्यन्तु । बराहततिभि पञ्चके सुस्ताडित विभ्रमं क्रियताम् । इदं च अस्मद्वन्तु शिथिलयन्तु [मत्] विग्राम क्षमताम् । (छादूलविक्रीडित)

In this stanza the king asks the general to discontinue the chase by describing the effects of such discontinuance. निगानम् (नियत पिबन्ति अग्निम्) is properly a trough near a well for watering cattle 'आहास्तु निगानं त्वादुपह मलाशये ।' अमर. It was also useful for hunters and their horses when they became exhausted with the chase. Kālidāsa refers to such *nipānas* (R. 9 53) in describing Daśaratha's hunt. *Nipāna* then came to mean any piece of shallow water, a pool or puddle. This is the meaning applicable in the present case. It is the nature of buffaloes to enter pools and enjoy a comfortable plunge, especially in summer, splashing the water all the while with their horns दृष्टे ताडितम् is a proleptic adjective. The buffaloes plunge into water and then splash it. Also note that दृष्टे ताडितम् is a very realistic expression and reveals the poet's powers of observation. It brings out a peculiar characteristic of buffaloes. It is worthy of note that along with deer and boars, buffaloes also were hunted in those days. These hunt worthy buffaloes must have been wild ones, perhaps the bison.

कुलम् signifies a collection of individuals belonging to the same class, while कटम्बकम् means merely a group 'कुल जनपद गोत्रे मजातीयगणेषु च । मधेन च तनौ क्रीवम्' मेदिनी. 'श्रिया तु सहतिर्द्वन्द्वं निकुरम् कटम्बकम्' अमर. The mrgakula or the herd of deer was to form several groups in the shade in order to practise rumination. This shows complete freedom from fear, for rumination can only be practised in that condition छायासु बद्धानि कटम्बकानि यथा तथा This is an adverb going with अन्यस्यतु रोमस्य is explained by Tārṇyātha as रोम मय्याति इति । पृषोदरादित्वाद् गलं १' because rumination in the case of certain animals conduces to digestion and health and is thus the cause of destroying diseases Bhānujī explains it as 'रोमस्य मन्य । पृषोदरादि', perhaps with the idea that rumination is similar to the churning of water (रोमम्) inasmuch as it extracts from the food taken the best portion suitable for digestion, even as the churning took out from the ocean the 14 jewels. The words गृहु and अन्यस्यतु (which implies अभ्यास or repetition) suggest ease and security वराहततिमि by lines of boars मुस्ताक्षरि the digging of the mustā grass. This is a fragrant kind of grass of which the boars are said to be very fond. Hence their name मुस्ताक्षरि Vide R. 9 59 विश्रम्बम् confidently, without expecting any attack from hunters, fearlessly पद्मलम् a pond or pool. The singular is used in a collective sense (जारयैकवचनम्) The reading वराहपातिमि for वराहततिमि would mean that only tuskers or great boars were deemed worth hunting. It is supported by वामन. भोज, मम्मट and राघवभट्ट. It has yet to be rejected for three reasons (1) That only big boars were deemed worth hunting is not supported by descriptions of hunting in Kālidāsa and elsewhere. Compare e. g. R. 9 60, K. p. 93, चम्पूभारत 1 19, 20 (2) The boars are gregarious animals and they are always described as being killed in groups (2) The poet refers to buffaloes and deer in general in the first two lines. A specific mention of varāha-pātis is, therefore, inconsistent शिथिल ज्याया बन्ध यस्य the grip of whose string is loose. When the bow is not in use, it is unstrung. Note that बन्ध is superfluous here. शिथिलज्वम् would have been sufficient. But we have already seen the poet sometimes uses unnecessary words विश्राम - This form is incorrect according to the rules of Pāṇini, for his sūtra नोदात्तोपदेशस्य ज्ञान्तस्यानाच्चे 7 3 34 bars vṛddhi in the case of roots ending in अम् (except a few) Compare the forms जम्, (उप) रम् etc. Thus we should really have विश्रम. But poets have used विश्राम with such easy conscience that one often forgets it is अपाणिनीय. Compare *inter alia* 'नीचैराख्यं गिरिमधिवसंस्तत्र विश्रामहेतोः ।' Me 25, अद्वैतं सुखदुःखयोरनुगुणं नदीस्त्वम्पासु यद् । विश्रामो हृदयस्य यत्र जरता यस्मिन्नह्यर्थो गम् ॥' U. 1 29,

'वक्ष्यामि' 'विश्रामोऽपि अतो ज्ञेय एव । Ibid iv 'नाकिमयमस्पर्धे एव मे तु लक्ष्मिभ्राम-
ददन्ति । Ibid v: 'अथवा विश्रामयौ गतावदनुभवन्तु Mā 1 'तत्र च निमित्तलभणीतत्पार्य-
दनेति तस्य विचरत्स्य विश्रामहेतोः कतिपयान् दिवसान् अतिष्ठत् K p 119. 'लक्ष्मि-
विश्रामभूमिरिवम् । Ve iv तमृषिं मनुयलोऽभ्यवेक्ष्य विश्रामशायिनं वाचान् ।
मुल्लोकादवनारप्रान्तरमेव चिद्वद वन्दे ॥ 'अनर्थेराषवः । 10 यावत्तु तपति तप्तस्तानन्देन
प्रणम्य विश्रामश्च प्रमदति रोरुनाले कराले ॥ प्रमदराषवः । 25 रागी विश्रामासी
पराभोती पगमपवययी । यज्जीविनि तन्मरणं यन्मरणं सोऽस्य विश्रामः ॥ सुभाषितः
उत्तममसौ दत्तो विश्रामा विददति । विश्रामदृष्टेनाम 45 'विश्रामा यत्नदृष्ट-
विदमन्ति' इत्यादि 'उत्तम' । गणवत्तम् It may be noted that विश्रामवत् com-
menting on U : 29 quotes 'विश्रामो विश्राम' from the द्विरुपसर्ग of
शर्म, which means that Śrībhāsa considered विश्राम to be quite an
ordinary form स्वयमेव and भगवतिशोभेन declare विश्राम as 'अवगच्छति' पठ'
while दम्भदेव on Me. 25 says 'विश्रामाद रज्ज्वा प्रमादतः । There are,
however, two ways of accounting for this form. The one is according
to चन्द्रशेखर which optionally allows the form विश्राम. The second is
to derive श्राम from श्रम by the addition of श्राँ अथ श्रम एव श्राम, like प्रत
एव प्रत ('प्रताप' पा 5 4 38) though we have to note in this
case that श्रम is not specifically included in the प्रतादिवत्. Then prefix
वि श्रित्तं श्रामं यस्मात् which is free from fatigue, i.e. which relieves it,
hence, rest. This stanza has been quoted in the काव्यप्रमाण as an
example of प्रमदमदः (ममदः calls it ममदमदः) or loss of symmetry or
regularity inasmuch as the third line contains a verb in the passive
voice while the three others have only an active verb each ममदः,
therefore, proposes to read 'विश्रामा स्वयन्तु मूर्खवरा मुन्नासतिम्'. This,
however, does not satisfy Nagojibhatta who thinks मूर्ख to be a
vulgar word and suggests a further emendation viz. 'विश्रामं दुरुतां
वगदन्ति' । राषवः notices the improvement 'कुर्वन्स्वल्पमिदं वरादपश्यो
मुतां विन्' The figure in this stanza is सुभाषिते

॥ 6 1—शमश्रु the mighty one, the lord, one whose will must
prevail. The general uses this word purposely. He wants to
suggest that he is very eager to go, but as it is the pleasure of his
master not to go, he must submit (R). The audience enjoys this
suggestion immensely, for it knows what stuff the general is made
of. Note that the root रुञ् 'to like' and others having the same sense
govern the dative of the person that is pleased, according to रुच्यमानो
श्रयमाणः पा 1 4 33 (रुच्यमानो वातुना प्रयोगे प्रायमाणोऽप्ये सप्रमाण स्यात् ।
हृद्ये रुचने भाषि 1 वि को) ॥ 6 2—पूर्वगताः who have gone ahead, or
who are already gone वनशीलेन the forest surroundings ॥ 6 3—निषेधः
should be forbidden or warned

Stanza 7 Construe—अमप्रधानेषु तपोधनेषु दाहात्मक तेज गूढम् अस्ति हि । स्पर्शानुकूला सूर्यकान्ता इव [तपोधना] अन्यनेजोर्जभिवान् तत् वमन्ति । (उपजाति)

The king now wants to have a private talk with the Vidūṣaka and desires to get rid of the general as quickly as possible. He, therefore, pictures to him in this stanza the great danger which his soldiers ran, if they were not warned before. This means the general should at once go and warn them (R) अम (quickism) प्रधान येषु. Note that प्रधानम् is a noun, meaning the chief or principal thing. अम refers to mental restraint, the restraint of passions, as opposed to दम which means the restraint of the external senses. Note 'लौकिकव्यापारात् मनस उपरम अम । बाह्यकरणानामुपरमो दम. ' रत्नप्रभा, 'शमस्तावत् श्रवणादिव्यतिरिक्तविषयेभ्यो मनसो निग्रह । दमो-बाह्यचेन्द्रियाणां तद्व्यतिरिक्तविषयेभ्यो निवर्तनम् ।' वेदान्तसार गूढम् is a predicative adjective. दाह आत्मा (nature) यस्य whose nature is to burn, which is essentially of a consuming tendency. स्पर्शस्य अनुकूला pleasant to touch. सूर्यकान्ता lit. beloved of the sun, the sunstones. तत् = दाहात्मक गूढ तेज अन्यत् यत् तेज तस्य (तत्कर्मकं) य अभिभव तस्मात् through aggression or provocation of another lustre. The sunstones are pleasant to touch. But if they are acted upon by other lustres such as the sun's rays they emit fire. This convention about the sun-stone is often referred to in literature. Similarly, the ascetics appear a quiet sort of people, but if any our soldiers were to offend them they would exhibit their Brahmanic lustre and work the offending soldiers ruin, वमन्ति lit. vomit, then exhibit or emit. Note that roots like निष्ठीब् to spit उद्गु and वम् to vomit and their derivatives are rightly objected to in decent compositions as being vulgar. But it is held that their use in a metaphorical sense is not objectionable. Compare 'निष्ठीवृताद्मीर्गवान्तादि गोणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्त्र ग्राम्यकला विगाढते ॥' काव्यदर्श 1 95. For a similar idea compare 'यद्वेत्तनोऽपि पादं स्पृष्ट प्रज्वलति-सवितुरिवकान्त । ततोऽस्वी पृथग् परकृतानुकृति कथं सह्ये ॥' भर्तृहरि, also उत्तररामचरित ११ 14-किरातार्जुनीय 2 21.

11 7 3--ध्वमित (p p p from ध्वसयति to destroy causal from ध्वस् ध्वसने ध्वस्त to fall down to perish) has fallen to pieces is thwarted. The general came with a tale of ardour (उत्साहवृत्तान्त) regarding the forest being surrounded but the king's decision to discontinue the hunt threw cold water on all his enthusiasm. The 'Vidūṣaka

want to add insult to injury and take his revenge for the general's
 'प्रपनु एष वैषय' by expressly pointing out that fact to him with a
 view to mortify him the more. All this of course is a huge fraud as
 both of them are tired of the chase and desire to return to the
 capital u 7 4—मृगयावेष्टम् the hunting dress. This refers to
 the Yavan's that were standing around (परि) the king u 7 5—
 'एवं कुरु' let render your appointment or post (नियुज्यते अस्मिन् इति
 नियोगे the place where one is appointed here the door) 'not-vacant
 let go and occupy your post. This expression often occurs
 in dramas and is a gentle way of sending a servant about his own
 business. Compare 'क इह मा काञ्चनतीरणद्वारमगम्य' 'कुर्वे'
 'मन्त्रवाक्यदत्त' u 0 2 u 7 4—मन्त्रिकाणाममाव निर्मलिकम् u 7 11
 'Acyar' bh'ā compound formed in the sense of अमाव, according
 to 'अन्य विभिन्नसमीपसमृद्धिबुद्धयर्थाभावात्पयमप्रति etc' 210 and
 means where flies are absent i.e. in absolutely lonely place. The
 Vidūṣaka observes the king sending away the general, the atten-
 dants and the door-keeper in succession and facetiously remarks
 that he has cleared the place of even the flies. पादपस्य छायायाम्
 under the shade of a tree. Note that पादपाना छाया would be
 पादपच्छायाम् according to 'छाया बाह्व्ये' already explained 'अविरल'
 मनाये furnished with a canopy (वितान-मम्) of dense creepers.
 The Vidūṣaka here points to a little romantic spot, under the
 shade of a tree, which was furnished with a canopy of thickly
 interwoven creepers and wants to go for rest. The reading
 'पादपच्छायाविरचितवितानमनाये (furnished with a canopy made by the
 shade of the tree)' is not good. It is not proper to speak of the
 shade of the tree as a canopy. The shade is cast on the ground,
 while the canopy is overhead. The objects that cast the shade
 may appropriately be called the canopy. Besides our reading
 possesses the additional advantage of introducing the creepers,
 which, as usual as they were, admirably made a good canopy
 u 7 10--The reading 'विलसते' is better than आसते because it
 gives us the exact nature of the seat सुखम् आसीत् 'sitting
 comfortably. This (u 12 मृगादगम्) is what the Vidūṣaka wants
 more than anything else and that is the reason why he has been
 on going to that place 'सर्वं स्वयं ममीदृते' माघ 263) u 7 12--
 The Prākṛta एतु must be translated by एतु मवान् may your
 masterly come. The Prākṛta ए stands for both ए and ऐ एतु is
 imperative third person singular of इ with वा एतु मवान् would

mean 'may your majesty go All editors take एतु = एतु but translate it by 'come' which is incorrect u 7 13—अनवात् फल one who has not obtained the fruit of his eyes This is said of one who has not seen an object which most deserves to be seen In the present case that object is of course Sakuntalā who 'according to the king was the most beautiful' woman For a similar idiom vide v 1 9, R 2 11 u 7 14—ननु वर्तते—This is a very clever remark by the Vidūṣakī It illustrates Kālidāsa's special characteristic viz to suggest more than to express The Vidūṣakī means to say that as the king was before him, he certainly had seen the worthiest object to be seen For there was no better-looking person than Duganta u 7 15—कान्तम् loveable beautiful आत्मीयम् one's own सर्वं पश्यति is one of Kālidāsa's well known generalizations disclosing his remarkable knowledge of human nature Everybody knows how a lover, blinded by love, sees in his beloved the 'beauty of a Rati, or what is more common, how a fond mother considers even an ugly, dirty child of hers, as most lovable and expects everyone to fondle it! Note that this excellent sentence contains a poetical defect called अविमृष्ट-विशेषान्, because कान्तम् which is the predicate, has been used first and आत्मीयम् the subject afterwards Vide p 210 above. ललामभूताम्- who has become an ornament to Note that ललामभूता is a peculiar compound It is not a चिब form Explain it as follows (1) भूत is sometimes added in the sense of इव This we know from कौट, who in his प्रदीप, while commenting on पतञ्जलि's 'यत्तहि तद् भिक्षुषु अभिन्नच्छिन्नेषु अच्छिन्न सामान्यभूत क गन्ध (महाभाष्य)' says 'सामान्यमिव सामान्यभूतम् । भूतशब्द उपमाय । यथा पितृभूत इति । So ललाम् or ललाम इव ललामभूता It is pertinent to note here that मेदिनी gives भूत as a synonym of 'like' or 'simila' 'भूत क्षमादी पित्राचादी जन्ती क्लीबे विपुञ्चिते । प्राप्ते चूने समे मत्वे ' मेदिनी For similar use compare 'आद्यास्यमन्यत् पुनरवतभूतम् R 3 34, 'अलदसमय एव प्राणिना प्राणभूत' R 2 28; 'पीत्वा मोहमयी प्रमादमदिरामुन्मत्तभूत जगत्' नर्तुहरि, 'ते मत्स्यलोके भुवि भारभूता Ibid (2) Adnut-an irregular compound known as नृपुनृपुन्रमाम which consists in compounding any word with any other ललाम भूता ललामभूता मल्लिनाथ resorts to this expedient while commenting on 'प्रत्ययिभूतामिव ना समावे Ku. 1. 59 u 7 18—भवतु shows the Vidūṣakī has taken some decision What it is, is explained in the following sentence.

11 7 19—अवसरम् scope or opportunity. The Vidūṣaka knows the king has set his heart on Sakuntalā. He now desires to cut short all discussion regarding her and leave, as he expects, no scope for the king to speak about her, by pointing out the fact, which he feels sure the king has overlooked viz. that Sakuntalā is a hermit's i. e. a Brāhmana's daughter and hence unfit to be wooed by him. The king, however, removes his objection by informing him of the truth regarding Sakuntalā's birth 11 7 20—परिहाय which deserves to be avoided i. e. is forbidden.

† Stanza 8 Construe —ननु मुनेरपत्यं मुख्यवनिमभवम् उज्जित्वाधिगतं [य वतते] किल । शिथिलम् अर्कस्यापरिच्युतं नवमालिकाकुमुममिव (आर्या) ।

मुख्यवनि a celestial or heavenly maiden. This refers to Menakā, who was Sakuntalā's mother किल is वार्तायाम् I hear I am told आदी (मान्ना) उज्जित्वा पद्वान् (मुनिना) अधिगतम् abandoned (by her) and found (by him). Two participles expressive of consecutive actions connected with the same individual either as their subject or object form a Karmadhāraya compound and the participle expressive of the previous action is placed first, according to 'पूर्वकारैकमर्बजरत्नपुराणनवदेवता समानाधिकरणेन' पा ३ 1 49 (पूर्वं स्नानं पश्चादनुलिप्तं स्नातानुलिप्तं) तद् अपत्यम् refers to Sakuntalā and मूना to Kūśyapa अपत्यम् (न पतति पिता अनेन) is so called, because when the offspring is born the father is saved from the hell Yāska derives it as 'अपत्यं कस्मात् । अपततं भवति । नानन पततीति वा' निरुचन ॥ 3, on which ḍuṇḍu comments 'पितु मवासादेत्य' पथमिव तत भवति । अथवा अनेन जातेन मता पिता नरकं न पतति ।' मुनेरपत्यम् is the paraphrase of Vidūṣaka's तपस्ववत्यका अर्क is a tree known as रई in Marāṭhī. Its botanical name is *Asclepias* or *Calotropis Gigantea* शिथिलम् loosened (from its stalk) We have in this stanza a complete simile. The comparison of the more or less prosaic Arkā tree with Kūśyapa and of the delicate and tender creeper Navamelikā with Menakā is very appropriate. Note that the following acts are compared मुख्यवनि with नवमालिका, मुनि with अर्क, अपत्य with कुमुम, उज्जित्वा with शिथिलम् and अधिगत with व्युत. In this stanza the king shows the Vidūṣaka that in loving Sakuntalā he is not only not doing anything reprehensible from the moral or the social point of view but also that the match is all the more to be coveted, as he will thereby be allied with a woman of celestial descent.

II 8 3—पिण्डखर्जूर is a kind of date-tree, the fruit of which are very sweet. Here of course the original word must be understood to be पिण्डखर्जूरम्, as by पिण्डखर्जूरैः the fruit are meant पिण्डखर्जूरैः therefore would mean 'with very sweet or excellent dates'. पिण्ड-खण्डम् also means a 'mouthful or a mass'. So पिण्डखर्जूरैः (पिण्डात्मकानि खर्जूराणि पिण्डखर्जूराणि तैः । आकपायिववद् मध्यमपदलोपी समासः) may also mean 'with mouthfuls of dates or with masses of dates'. उद्वेजित surfeited उद्वेग is the sensation which is created when one has had too much of something तिन्तिणी is tamarind (Marathi चिच) II 8 4—स्त्रीरन्तानि परिमोक्तु नील यस्य who habitually enjoys (the company of) gems of women. 'जातो जातो यदुत्कृष्टं तद्वत्नमभिधीयते' । यादव . Having failed in his attack on the king from the moral side, the Vidūṣaka now ridicules the king's taste (R) 'The laugh which preceded this speech (विहस्य) is therefore the laugh of ridicule. The king has in his harem the best of women. Compared with them Sākuntalā is nothing. His passion for her is, therefore like the passion of one who having eaten too much of the sweet dates, has lost a relish for them and longs to eat the sour tamarind. To stoop so low as to eat tamarind no matter even if it be merely for a change, is surely not an indication of good taste. There is besides a further suggestion. The tamarind is eaten not for its own sake but for whetting appetite for the sweets. Similarly, the king will use Sākuntalā merely for the purpose of making him appreciate by way of contrast the beauties of his harem the more, and then renounce her. This will hardly be honourable to the king or just to the forest girl. The reading अन्तपुरस्त्रीरन्तं definitely tells us which gems of women the king habitually enjoyed. But स्त्रीरन्तं also is by no means ambiguous and suggests the same. The reading परिभाविनः means that the king despises the beauties in his harem or that his longing for Sākuntalā practically amounts to doing so. But this does not seem to suit the context, as the desire for tamarind does not proceed from a habitual hatred of sweets, but from a temporary feeling of satiation. II 8 5—एवमवादी refers to the comparison of Sākuntalā to tamarind and of the beauties in the harem to sweet dates. Note the peculiar idiom (R) 'The prior act (१४ दर्शन) is expressed by the present (पश्यन्ति), while the subsequent act (वदन) by the past (अवादी)'. Such construction is found in अरवचोप (compare 'यदा वदतिर्गच्छति यायिवान्मजस्तदाभयद्

द्वारमपावृत् स्वयम् ।' बुद्धचरित ४ ५८ At present we would say न पश्यसि यन् वदामि or न अद्राक्षी यन् अवादा, or better न अद्राक्षी यन् वदामि ॥ ४६—तन् सत्—The Vidushaka is now completely discomfited. He sees that his two attempts to give *no aśara* to the king are unsuccessful. He therefore, concedes to the king all that he wanted to say ॥ ४७—मन्ताजि—The force of अपि is to give a compliment to the king as being a connoisseur of beauties (R). If Śakuntala caused admiration (विस्मय) even in such a man she must indeed (सत्यम्) be charming. It was, therefore, not right to say that the king wanted her merely as a change. She deserved to be coveted for her intrinsic रमणीयत्व.

Stanza 9 Consttue —[मा] विधिना चित्र निबन्ध परिकल्पितमस्व योगा [नु] ([मा विधिना] मनसा रूपोच्चयन कृता न । पानुविमुक्त तस्मा वपुश्च जनचित्तस्य [स्थितस्य] म मा अपरा स्त्रारत्नमूर्ति प्रतिभानि । [वसन्तिनिवा]

Sanskrit lovers are often in the habit of accounting for the extraordinary beauty of their beloveds by imagining for them other creators and other materials. Dasyanta follows the same course. He imagines, in creating Śakuntalā the creator at first painted in a picture the figure of a faultless woman and then infused into it the principle of life. This process possesses the advantage of being able to improve the picture till perfection is reached. The king then fancies that Brahma perhaps thought that his hands would be too coarse for such a delicate form and therefore created her mentally and in so doing used for his material the essence of all the beautiful things in the world चित्र निबन्ध having made to enter, i. e. painted or delineated in a picture परिकल्पन सत्त्वस्य प्राणस्य मायि सत्त्व मन्दाय in whom the association of life was arranged who was endowed with life उद्घृत्य चम उच्चय a collection made after selection रूपानाम उच्चय is equal to उच्चितानि रूपाणि according to a Sanskritism already noted. Note that स्त्रारोच्चयेन and मनसा are वरण तृतीया, the first signifying the material used for the work (उपादानकारण) and the second the implement (निमित्तकारण), while विधिना is कर्तरि तृतीया and denotes the agent. The idea in the last two lines may be explained in two ways, according to the meaning that we attach to the word अपरा (1) स्त्रा अपरा another creation of an excellent woman. The creator had created such a perfect woman before in the form of तिलोत्तिमा (R) who as we know from the

Mahābhārata was created from the essence of all beautiful things in the world (' तिल निल समानीय रत्नाना यद्विनिर्मिता । तिष्ठोत्तमेति तत्तस्या नाम चक्रे पितामह ॥ म भा आदिपर्व 231 20) Now Brahmā creates *another* such woman once more in the form of Sakuntalā. The king is led to imagine this because he takes into consideration (अनुचिन्त्य) the all-powerfulness (विभुत्वम्) of Brahmā and her excellent beauty. Brahmā has already given a pledge of his capacity of manufacturing such forms of matchless beauty by creating Tilottamā. The king therefore credits him with the creation of Sakuntalā on account of his exhibition of such powers before (2) a *different* creation of an excellent woman. When one thinks of the powerfulness of Brahmā as can be known by examining the so-called beauties from among the members of the softer sex in the world one is tempted to believe that Sakuntalā could not have been the creation of this creator. For in all the women of the world who are evidently the work of Brahmā there is not one who can stand, even a distant comparison with her. It is, therefore, natural to conclude that the present Brahmā is not responsible for the creation of Sakuntalā who thus appears to be quite a different creation. Out of these two interpretations the second is to be preferred. For (1) Kālidāsa's hero in the Vikramojayantiyam imagines for his beloved other creators such as Candra, Madana and Puspamūsa and that idea is common in Sanskrit literature. (2) To say that in अपरा we have a reference to the creation of Tilottamā appears to us to be highly artificial and far-fetched. The reference would not naturally occur to anybody unless he is told about it. (3) Tilottamā according to the Mahābhārata was *not* the creation of Brahmā but of his Chief Engineer Viśvakarmā. (4) The first explanation means that the king admits Sakuntalā has at least one compeer in the ancient Tilottamā, while according to the second Sakuntalā would be literally unparalleled. The latter idea is more compatible with a lover's nature. For the general ideas in the stanza compare ' अस्या सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तप्रभ । जडगार्कस स्वयं नु मदनी भानो नु पुष्पावर ॥ वेदाभ्यामजह कथं नु विषयव्यावृत्तकीतुहलो । निर्मानु प्रमवेन्मनोहरमिदं न्य पुराणो मुनि ॥ ' V. 1 S. ' मा रामणीयकनिधेरविदेवता वा सौन्दर्यसारसमुदायनिकेतन वा । तस्या मये नियतमिन्दुमुधामृणालज्योत्स्नादि कारणमभून्मदनश्च वेधा ॥ ' Mā 1 21 ' सर्वोपमाद्वयसमृच्चयेन वयाप्रदेन विनिर्वेतेन । सा निर्मिता विद्वद्गुजा प्रयत्नादेकम्यसौन्दर्यदिदमयेव ॥ ' Kā 1 46, ' मन्वे च मातृगजानि-

स्वादीयभयारम्भमृता इत्युत्पादिता भजापनिना। अन्यथा कथमियविलम्बता लाव-
प्यस्या न हि करतलस्य। कलेत्तिनमिबयवानामीदृशी भवति कानि ।' K p 11-12
In this stanza Rājīrābhata notices the poetical defect called
ममाप्तपुनरास्तव (for which vide K P p 344) for the sense
appears to be complete at the end of the third line and the fourth
seems to hang loosely on. He therefore proposes that the two
lines should change places in order to remove the defect अनुचित्य—
In Sanskrit indelible past participles or gerunds are used to
denote the prior of two actions that have the same agent according
to ममानवत्त्वमा प्रवर्तते वा १३२१ (समनिकृत्योर्ध्वविद्यमा
प्रवर्तते विद्यमानादिति कथा स्यात् । मुक्ता व्रजनि । मि को) But
in this stanza we find that the two actions denoted by अनुचित्य and
प्रतिमाति have two different agents. The use of the gerund
अनुचित्य here, therefore constitutes a serious blunder of syntax
which can only be removed by supplying some such word as स्थितस्य
after अनुचित्य so as to make two actions viz अनुचिन्तन and स्थिति
have the same agent viz the king. A similar use of an un-
grammatical gerund is supplied by न च मुवदनामालेक्ष्येऽपि प्रियमिसमाप्य
न । मम नयनयादौप्यव मल्ल न भविष्यति ॥ १ ॥ १० also vide
विद्यमानदेव वरित ३ २० मेघदूत १२ and 'वैद्यवर्गविरच्यमनसज्जाना स्मृत्वा
यमद्यात्किमुदरीणाम । ममादमवैद्यमनसज्जाना धन्यमनामानवर प्रकम्प ॥'
४८ २८ in Gupta Inscription No 18 स्वप्नवामवदत्त १८ १ २ कुमार-
चमद ४ १२, मृदारादीम ॥ २१ वणीसहार ॥ ६

॥ ७ १—प्रस्थादेन dethronement or supplanting. The word
literally means ordering back (प्रति + आदिश) The idea is
Sakuntala has far outshone all other beauties in the world
Compare 'वा तपोविपपरिगृह्यन्त्य मृकुमार प्रहरण महद्दरय, प्रयादेशौ
स्वर्गविनाया प्रिय मा न प्रियमसी उवशी' १ ।

Stanza 10 (Construct)—अनघ नद्रूपम् अताद्यात् वृत्तम्, करदहं, अतून
विमल्यम्, अनाविद्ध रत्नम्, अताम्यादिनम् न्व यद्यु पुष्पानाम अथ उ पलमिष च
[अन्ति] । विधि इह च भोक्तार समुपस्थाम्यति [नेन] न जाते । (मिखरिणी)

This stanza gives an excellent description of a beautiful virgin
looked at from the lover's point of view. The appropriateness of the
various similes is self evident and the stanza may safely be quoted
as an illustration of Kālidāsa's traditional mastery in the use of
similes, अनघम् faultless hence attractive. Note 'अनघो निर्मलापापमनोर्जेषु
भगवन्' विद्व स्म (beauty) is thus defined 'अज्ञान्यमृदिताम्येव केनचिद
भूषणादिना । येन भूषितवद्भानि नद्रूपमिति कथ्यते ॥' उज्ज्वलान्तराणि अनाद्यानम्

The bhoga (compare bhoktṛam below) or enjoyment of a flower lies in its being smelt. Śakuntalā was a flower unsmelt करे रोहन्ति ते करह्ना nails, अलुनम् (from अ+लू-लुनानि-लुनीते) unplucked किसलयम् a delicate sprout or leaf अनाविद्धम् unperforated. 'Gems are enjoyed by perforating and stringing them into necklaces. The beautiful Śakuntalā was an unperforated gem. The reading अनामुक्त means unused as an ornament, only just drawn from the mine. Kālidāsa often uses अमुक् in the sense of 'to wear or put on' as an ornament or garment. Compare *inter alia* R 16 74 17 23, Ku 7 21. But अनाविद्ध is to be preferred as it is the most appropriate adjective for a virgin. For the idea of the perforation of the gem compare 'अयथा कृतवातद्वारे वनेऽस्मिन् पूर्वसूरिमि । मणौ वज्रसमुत्कीर्णं सूत्रस्थेवास्ति मे गति ।' R 14. Raghavabhatta explains अनाविद्ध as (1) 'not too broadly perforated' remarking 'मूलवेधन्त्व दोषाय भवति', or (2) 'not crooked,' obscuring 'कुटिलस्य दुष्टत्वात् । 'आविद्ध कुटिलमुत्तमम्' इत्यमर. Both these explanations are to be rejected न आस्वादित रस यस्य whose flavour is untasted नव मधु--This must be explained as new or fresh honey, and not as new wine because in the case of wine new will have no property as wine which is old is considered to be the best. Compare 'मनोजगत् ननुकारमङ्ग पुराणनीधु नवपाटल च । सवन्ता कामिजनेषु दोषा सर्वे निदाघावधिना प्रमुष्टा ॥' R 16 52 अखण्ड फलम् (1) fruit uncut or undivided. A fruit has first to be cut or divided in order to enjoy it i. e. to eat it up. But Śakuntalā is a fruit uncut. अखण्डम् corresponds to अनाघानम्. Both are intended to describe the virgin beauty of Śakuntalā. She is besides the fruit (result or consequence of long austerities. Only a man who has performed these in former births can hope to gain her. (2) fruit which is full or complete i. e. without a break in the continuity of enjoyment. This serves to distinguish Śakuntalā from other fruits of meritorious deeds. Heaven which is one of such fruits cannot be enjoyed continuously for as soon as the store of merit is exhausted a person has to come down on earth. Compare 'ने त भुक्त्वा स्वर्गलोका दिशाल क्षीणे पृथ्वे मर्त्यलोक विजनि ।' शीता 9 21. The possession of Śakuntalā would however ensure akhanda or uninterrupted enjoyment of bliss इह=अस्मिन् विषये अकृतलाभ्ये न जाने विधि. I know not whom the Creator will approach as the enjoyer in this case. Observe the note of envy that is plainly visible in this line. After describing the virgin beauty of Śakuntalā and suggesting

that she could be had only as the result of a store of merit in former births, the king envies the man who is destined to have her. Compare for the idea 'ववाकार्यं यशस्वमणं नव च कुल भूयोऽपि दृश्यत मा । दायाणा प्रशमाय न श्रुतमहा कापेऽपि वान्तं मुखम् ॥ किं वक्षन्त्यपवहमपा कृतधिय-
म्बन्तपि सा दुलभा । चेत् स्वास्थ्यमुपहि क ललमुवा धन्योऽधर धास्यति ॥' quoted in K P 4 (p 126), as an instance of भावशक्तता समुप-
स्थाम्यनि—Note that स्या with उप in the sense of 'waiting upon' in a religious manner or 'worshipping' takes Atmanepada according to 'उपान्यवकरण', पा 1 8 83 and the Vartika 'उपाह्व-
पूजासग्निकरणमित्रकरणपरिवृद्धि वाच्यम्' thereon. But in other cases viz. in the sense of 'waiting upon' in general or 'approaching', it is Parasmanepada. This stanza is quoted in D R as an example of गामा, which is thus defined स्यापमागतादर्थ्यं शोभाद्गामा विभूषणम् ॥ 2 35

1 10 2—नेन हि then indeed / e if she really is so beautiful and will fall to the lot of only a blessed one ॥ 10 3—इन्दुगुदी क्षीपंश्च whose head is greasy with the oil of Igudi. The Igudi oil was used as a cosmetic for their hair by the ascetics मा पतिष्यन्—Note the peculiar use of मा 'Let her not fall lest she fall'. The king's glowing description of Sakuntala's beauty has roused the aesthetic side of the Vidūṣaka's nature. He is afraid Sakuntala would be married by some dirty unromantic hermit if the king did not make haste in the matter. He, therefore, urges the king to save her from such a situation (R). For a similar idea compare 'इदमिह मदनस्य जैनस्य स अविनाशनिबधनं शरीरम् । अनुचिनवरत्नप्रदानशोच्यं विदग्धगुणानिायं भविष्यतीति ॥' Mal 11 C. The king would already have proceeded to act in the way the Vidūṣaka was advising him, but he had learnt from Priyamada (Vidū 20 2) that Sakuntalā was not her own mistress (परवर्ती dependent). Her father to whom reference was to be made was moreover not in the hermitage (मनिहित near). The king therefore, did not know what to do ॥ 10 4—अथ well then. This opens a new topic नव नमन्तरेण with reference to you वारण is an indeclinable and governs the accusative according to 'अनन्तरात्तरेण युक्ते पा 2 3 4 (आ-या योगे द्वितीया स्यात् । अनन्तरात्वा मा हरि । अतरेण हरि न सुखम् । सि नी) ॥ 10 5—दुष्टिमुचिन राग (मध्यमपदलोपी) love betrayed by the eyes. The Vidūṣaka wants to know whether Sakuntalā had betrayed her affection for the king by means of her glances or not. This question shows the Vidūṣaka to be rather a clever fellow in spite

of his proverbial dulness. For he seems to know that the first indication of a girl's affection is conveyed by the eyes. This दृष्टिर्गण has nothing to do with Bhavabhūti's चक्षुराग (Mal. vi. 13. C. vi.), which is used by him to denote spontaneous affection or love at first sight. II 10. 7—नितमदिव by then very nature-उग्रगल्म not bold, unobtrusive, cov. This suggests that a clear indication of love on Sākuntalā's part was by no means expected सपत्निकन्याजन—The word जन, used after another noun indicates either all the individuals of that class or a single member thereof. Thus नखीजन would mean either all friends taken together or a single friend. Here जन may be taken in either of the two senses mentioned above. For the king wants to enunciate a general proposition with regard to hermits' daughters. Yet (नचापि) something happened which affords ground for hope.

Stanza 11 Construe—मयि अभिमुखे [सति तया] ईक्षित महतम् । [तया] अन्यनिमित्तकतोदय हसित [इतम्] । जतो विनयवारितवृत्ति मदन तया न विवृत । न च नवृत । (द्रुतविलम्बिन)

मयि अभिमुखे when I faced her ईक्षितम् = ईक्षणम् (glance). according to 'नपुंसके भावे क्त'. The first line suggests though Sākuntalā looked at the king very often she wanted to avoid being observed by him that she was doing so. She therefore, withdrew (महतम्) her glance as soon as their eyes met अन्यत्मात् निमित्तात् कृत उदय यस्य तत् which took its origin in *it* was due to some other cause (than love). Note that the expression अन्यनिमित्तकतोदयम् is unnecessarily clumsy अन्यनिमित्तोदयम् or even अन्यनिमित्तम् would have been quite sufficient विनय... वृत्तिः whose course or operation was checked by modesty विवृत- (विशेषेण वृत) fully chosen *it* fully displayed or revealed सवृत (नम्यकवृत) fully concealed. That she often looked at him and laughed was certainly an indication of her love. But then she avoided mingling glances with him and her laugh was not caused by love—thus surely was not quite so encouraging. Thus it cannot be said that she either fully revealed her love or fully concealed it.

II 11. 1—दृष्ट एव दृष्टमात्र This is an irregular compound formed according to 'मयूरव्यमकादयश्च' पा. 2. 1. 72 which gives a group of some of the important irregular compounds. Noting that the king was not satisfied with the indication-

of her love that Sakuntalā had given, the Viṣṇuka laughs at his impatience by remarking that it was of course not to be expected that Sakuntalā would mount the king's lap even in their first interview. II. 11. 3—मिथ प्रस्थाने = सहप्रयागे = यदा सर्वा निष्कम्य मिलित्वा निष्पन्ता तदा at departure together (मिथ = सहितम्), when all the three friends left the stage together. This has reference to II. 12. 13-18 where the incidents of II. 12 are described as having occurred. मिथ प्रस्थाने may also mean अन्यान्यापयाने i.e. mutual parting or departure i.e. when the king and Sakuntalā parted company. This meaning is not correct because when Sakuntalā started, the king also did not make a move. He left the stage sometime after the girls had departed. This explanation does not therefore accord with facts and has consequently to be rejected. Vide end of Act I. पुन shows change of attitude on the king's part. He had before stated that there was no clear indication of Sakuntalā's love. But now he tells the Viṣṇuka that at the time of her departure Sakuntalā displayed her love sufficiently (कामम्), though with bashfulness शालीनता modesty, bashfulness शालीन is formed from शाला (room, house) by the addition of the *taddhata* affix क्त (ईन), according to 'शालीनकौपीने अनुष्ठापयिष्ये' पा. 5. 2. 20 (शालाप्रवेष्टमहेति शालीन अभुष्ट । मि वी । अप्रागन्त्यादन्त्यं गन्तुमशक्त्वा शालामेव प्रवेष्टुमहेतीत्यर्थः । सत्त्वबोधिनी) 'स्यादधृष्टे तु शालीन' अमर तथा हि introduces the justification for the remark previously made viz. 'मिथ प्रस्थाने अवस्था'.

Stanza 12 Construe —तन्वी वनिचिदेव पदानि गत्वा दर्भाङ्कुरेण चरण सप्त इति जवाण्टे स्थिता । द्रुमाणां शाखानु अववनमपि बल्लभ विमोचयन्ती विवृण्वदना च आसीत् । (वसन्ततिलका)

This stanza refers to the ruse practised by Sakuntalā at the end of Act I in order to be able to catch one more glimpse of her lover. The vyājan she then employed is being described here तन्वी a slender woman. Slenderness of form is considered a sign of feminine beauty. Note 'तन्वी श्यामा शिम्बरिदग्ना पक्वविम्बाधरोष्ठी' Me. 83 वतिविदग् only a few. If she had advanced more steps she would not have been able to obtain a good view of the king शन (pierced or pricked) is from क्षण्—क्षणोनि—क्षणुते to cut or injure. जवाण्ट—जवाण्ट-ण्टम् means occasion. 'जवाण्टोऽप्री दण्टद्राणाववर्गविरवारिषु' अमर. जवाण्टे = when there is no (proper) occasion i.e. suddenly, all of a sudden Sakuntalā stopped

when really there was no proper occasion for her to do so. असक्तमपि though not entangled or caught in विवृत्त वदन यस्या-
सा with her face turned (towards me) Compare 3.10 *infra*. Though her garment was not stuck to the branches of trees she pretended to extricate it looking at the king all the while with her face turned

11 12 2—गृहीत पायेय येन one who has provided himself with provender पायेयम् (Marathi 'कराळाचे') is formed by the addition of the *jaddhi* affix डक (एव), which when applied to पयिन्, अतिथि, वसति and स्वपनि has the sense of 'useful in' or 'good for,' according to 'पथ्यनिधिवनतिस्वपतर्दक्' पा 4 4 104 (पयि साधु पायेयम् । अतिथेयम् । वसन वसतिमन्त्र साधुर्वास्तवेयी राज्ञि । स्वापनेय वनम् । सि कौ) The Vidūṣaka advises the king to make preparations for embarking on the expedition of winning Sākuntalā's love. Note the reference to food which is a favourite of the Vidūṣaka contained in the term *pāthiva*. Observe the rhyme in उपवन तपोवनम्. What to others is a penance-grove has been turned into a pleasure-grove by the king's gallantry. It should be noted that this witty epigrammatic sentence of the Vidūṣaka contains a poetical defect called *अविमृष्टविधेयाश*, for which vide p. 208 above. The correct way would be तपोवनम् उपवन कृतम्. The king takes the humour in the Vidūṣaka's speech and would fain turn the *tipovana* into *upavana*. But, how was he to go there a second time? He asks his Vidūṣaka to think of a pretext (अपदेश) for doing so. Because recognised as he was by some of the ascetics it was not possible for him to visit the hermitage unnoticed. 11 12 7—तस किम्—The king could not understand what the Vidūṣaka was driving at when to his request for finding a suitable excuse he promptly said 'Why! you are the king. Duṣyanta could not see how a king could so easily visit the penance-grove. 11 12 8—नीवारा wild grains पण्डसागम्—Manu lays down that a king should receive from his subjects a sixth-eighth or twelfth part of the crop according to the fertility of the soil. Note 'पञ्चाशद्भाग आदेयो राजा पशुहिरण्ययो । वान्यानामष्टमो भागः पण्डो द्वादश एव वा ॥' Ms. 7 130, also vide R 5 8 17 65. Compare पण्डसिद्धि as a synonym for a king in v 4 below. 11 12 10—भानवेयम् means share while भानवेय *m* signifies a tax. The word is formed by the addition of वेय to भान without any change of meaning.

(म्वाय) माग एव नागधयम् निपनन्ति accrues विहाय leaving aside, above अभिनन्द्यम् that which deserves to be greeted The reading अन्यमेव निवपन्ति (pay or offer)' is defective in as much as the important idea of protection is absent therefrom 11 12 11—पय—The king now points out to the Vidhivaka the share which he obtains from the ascetics and which as he says, is far more important

Stanza 13 Construe —नृपाणा वर्णस्य यद् धनम् उत्तिष्ठति नृक्षयि । जारण्यका हि वक्ष्यन्त तप पद्भागं न ददन्ति (अनुष्टुभ्)

वर्णस्य from the colours &c from the four classes These are enumerated in 'ब्रह्मसंनिधिविद्वद्वा वर्णास्त्वाद्याम्प्रया द्विजा । निपकाद्या' इमशानान्तास्तेषां वै मन्त्रन त्रिया ॥ Y 1 10 The classes were so called because originally the distinction was based on the colour of the skin The Rgveda speaks of Indra as putting down or killing the Dasa colour (the aboriginal inhabitants) and protecting the Arya colour vide या दास वर्णमधर गुहाक' II 2 12 4, 'हत्वी दम्यन् प्र वार्य वर्णमावत् Ibid 3 34 9 उत्तिष्ठति arises, accrues क्षयि perishable । Or जारण्यक vide note on p 264 *supra* वक्ष्यम् (क्षेतु नाशयित शक्य क्षय्यम् । न क्षय्यम् अक्षय्यम् । नाशयितुमशक्यमिष्यन्) incapable of destruction Note the distinction between क्षय्य and क्षय, for which read 'क्षय्यन्मयी शक्यार्थे' पा 6 1 81 (क्षेतु शक्य क्षय्यम् । जेतु शक्य क्षय्यम् । शक्यार्थे विम् । क्षेतु जेतु शक्य क्षय पाप जय मन । मि कौ). अक्षय्य serves to distinguish the wealth which arises to kings from the foresters from that which accrues to them from the varnas तपम् यद् (= पष्ठ) भागं तम् the sixth part of their penance (Manu lays down that if a king protected his subjects well a sixth part of their penance would belong to him एतेषा रक्षण in the previous sentence would thus appear necessary Read 'सर्वतो धर्मपद्भागो राज्ञो भवति रक्षत । अधर्मादपि पद्भागो भवत्वस्य ह्यरक्षत ॥ 304 यदधीने यद्वजते यद्दानि यदचन्ति । तस्य पद्भागभाषाज्ञा सम्यग्भवति रक्षणात् ॥ 305' Ms 8, 'प्रजाना धर्मपद्भागो राज्ञा भवति रक्षितु । अधर्मादपि पद्भागो जायते यो न रक्षति ॥' Pt. 1 375, 'आददीह वारि चापि प्रजाम्य कुरुनदन । पद्भागमभिन-प्रनस्तासामेवाभिगुप्तये ॥' य भा आतिपर्व 68 27. The form पद्भाग is grammatically indefensible According to Pāṇini's 'दिक्स्थस्ये सज्ञायाम्' 2 1 30, names of quarters and numerals form a Karmadhāraya compound with any subanta (declinable word), but only when the compound is an appellation, e.g. सप्तर्षयः name of a constellation

of stars Ursa Major, पञ्चजना. name of some five tribes पूर्वेषु काम्बजो name of a town in the east but उत्तरा. वृक्षा. northern trees - पञ्च ब्राह्मणा five Brāhmanas. Now पद्मान is not an appellation and the form therefore, is apamīya. It however occurs broadcast in literature and is to be justified by taking पद् to be metaphorically equal to पठ, which then is not a नैया or numeral. For similar use vide passages quoted above and also Ms 7 131 8 33 and R 17 65. न refers to kings in general हन् is an exclamation of joy which in the present case proceeds from the knowledge that the king had not gone on his hunt and that he could therefore be interviewed (R)p' 'हन् ह्यनुकम्पाया वाक्या'म्मविपादयो ।' अमर

॥ 13 1—सिद्ध अये ययौ whose object is fulfilled or achieved. The object of course was to gain audience with the king ॥ 13 12—धीर स्वर = deep and calm voice. This leads the king to conclude that it must have proceeded from ascetics. The reading धीर. स्वर would make the word an इन्धुमूलक्षणे तृतीया or instrumental of indication used according to 'इत्थंमूलक्षणे' पा 2 = 21 (कञ्चित्प्रकार प्राप्तास्य लक्षणे तृतीया स्यात् । जटामिस्तापम । सि. की). ॥ 19 +—प्रतीहारमूमिम् the ground at the door. Note प्रति (नी) हार means both 'a door' and 'a door-keeper' ('हारिद्वा स्ये प्रतीहार प्रतीहारप्यनन्तरे' अमर) and प्रति has its क lengthened optionally according to 'उपमर्गस्य प्रथममुप्ये बहुलम्' पा 6 3 122 (उपमर्गस्य बहुलं दीर्घं स्यात् घञ्ते परे न तु मनुष्ये । परिपाक । परीपाक । अमनुष्ये दिम् । निपाद । सि. की) The word is explained as प्रतीहा प्रतिहरण जनचारणमस्ति अत्र or अस्ति अन्व. अववा प्रतिरामिमुन्ने । प्रतिहिपन्ते राज्ञोर्मिमुत्र जना नीयन्ते अन्मात् 0. अनेन ॥ 13 6—न विन्म्वित (= विन्म्व) यन्मिन् कर्मणि यत्र तत्र without delay ॥ 13 10—दीप्तिमतोऽपि though possessed of lustre, splendour, or majesty दिव्यसतीयतां the state of being worthy of being confided in: the confidence-inspiring nature. The lustre or majesty of a king is generally repellent. But Duryanta's form, though resplendent was inviting. This struck the first ascetic much. He thought it was due to the king's not being much different (नातिभिन्न) from sages with whom generally attractive lustre is associated ॥ 12 11—वृत्त introduces the hermit's reasons for the assertion that the king was 'अतिभिन्नः'.

Stanza 14 Construe —अमुनापि नर्वचोभ्ये आद्यमे वनतिरन्धराकान्ता । अद्यमपि रक्षायोगात् प्रत्यहं रूपं नचिनोति । वमिन अस्यापि केवलं राजपूव मुनि-रिनिपुम्य गडद चारणदृष्टीनि. [नन्] द्या म्यधनि (भन्दाकान्ता)

The first three lines set forth the three points of resemblance between Dussanta and a sage and the concluding two words of the stanza indicate the slight difference between the two. The similarity is partly based on *इलेय* or *paronomasia* सर्वभोग्ये आश्रमः as going with the king means (i) the order of life which is fit to be enjoyed by all (सर्वे भोग्य) This refers to गृहस्थ or गृहस्थाश्रम the second of the four *ashramas* or stages of life, the other three being ब्रह्मचर्य वानप्रस्थ and संन्यास. All people can enter on the गृहस्थाश्रम or the householder's stage. Not so however with वानप्रस्थ and संन्यास (ii) where every thing is to be enjoyed (सर्वाणि भोग्यानि यत्र). It is only in the householder's stage that one obtains full enjoyment of life. The other *ashramas* entail numerous restrictions (iii) on which all others depend (सर्वे इतर आश्रमं भोग्यं भवनीयं). The second *ashrama* is considered to be the prop of others. Note कालो ह्ययं सङ्गमिह द्वितीयं सर्वोपकारकमश्रमं त ॥ R 5 10 'यथा वायुः समानस्य वर्तन्त सर्वजन्तवः । तथा गृहस्थमाश्रित्य वर्तन्त सर्व आश्रमाः ॥ Ms 8 77 सर्वेषामपि चेतसा वेदस्मृतिविधानतः । गृहस्थ उच्चैः श्रेष्ठः स नीनसान् विभ्रति हि ॥ 8) यथा नदीनदाः सर्वे सागरे यान्ति सस्यतिमः । तथैवाश्रमिणः सर्वे गृहस्थे यान्ति भूमिनिम्बम् ॥ 90 Ibid 6. As going with मुनिः सर्वभोग्य आश्रमः means in a hermitage which is open to all for enjoyment. Any guest may go and enjoy hospitality in a hermitage वसन्ति अश्वपानात्ता residence has been taken or accepted रक्षायामात् (1) रक्षायाम् प्रजानां रक्षणे प्रतिपालनं यागात् वासकृत्या by means of his application (योगः) to the protection (of his subjects). The highest duty of a king is to protect his subjects. By doing this he accumulates merit. Read 'क्षत्रियस्य परो धर्मः प्रजानामव पालनम् । निदिष्टफलमाप्ता हि राजा धर्मेण युज्यते ॥ Ms 7 114. Or योगात् may mean merely 'by means of' as in 'साध्विध्ययोगात्' in Ku 8 or R 7 73. But the former explanation is preferable as it directly brings out the idea of the king's efforts to protect his subjects. (2) (a) रक्षायाम् अस्मिन् यागात् सरीरे लेपनात् by the application of ashes. It is well known that ascetics smear their bodies with ashes while practising penance. (b) रक्षायाम् जगद्रक्षणाय योगात् यागाभ्यसनान् by (the practice of); Yoga (intended) for the protection (of the world). The ascetic resorts to religious contemplation for the safety of the world. The idea here is that while the king looks to the protection of the world from physical point of view the ascetic does so from the spiritual. Raghu

vabhatta takes this to mean 'by the practice of yoga for the preservation of his body' ग्रहणि अग्रणि इति प्रत्यहम् (every day) is an अव्ययीभाव compound in the sense of वीप्सा or repetition: वज्रिन् (1) who is possessed of jurisdiction, or control (over his kingdom), (2) who is possessed of control (over the passions). Some consider that (2) also is applicable to the king. But this is not good. The Śleṣa would then lose half its charm. केवल shows the only point of difference between the king and a sage राजपूवं preceded by the word rājan. The king's title is Rājamuni or Rājarsi. That is the only feature which distinguishes him from a muni or rsi proper मुनि is technically defined as 'दुस्तेष्वनुद्विग्नमना सुखेषु विगतस्पृहः । वीतरागभयक्रोध मितधीर्मुनिरुच्यते ॥' गीता २ ३६ शब्द. title चारणानां द्वन्द्वानि तै गीतः sung by couples of minstrels चारणा (चारयन्ति कीर्तिम्) were a class of minstrels who made it their business to go about singing eulogistic songs. The Cārara caste is still found in Gujarāṭha Here, however, celestial choristers are meant Compare चारणेभ्यस्तद्वदीय जयोदाहरण ध्रुत्वा V 1 चाम् acc sing of घो 'heaven.' स्पृगति touches i. e. reaches. The idea is Dusyanta's name as a rājarsi is known even in heaven.

11 14, 1.—बलभिद्र मखा बलभित्तख, 'the friend of Indra, Indra is called बलभिद्र (बल भेति हन्ति अमी) because he killed Bala or Vala, a powerful demon and a brother of Vitrā, as described in the R̥gveda. Note, *inter alia* भित्त बलभिद्र अङ्गिरस्वात् R 2, 11, 20 मखिन् becomes मख at the end of a Tatpuruṣa compound, according to, 'राजाह मखिभ्यष्टच्' पा. 5, 4, 91. The sentence 'अयं दुष्यन्त' suggests the idea of future events. It indicates that Dusyanta would render help to Indra and justify his title बलभित्तख.

Stanza 15, Construe,—यद् नगरपरिषप्राशुवाह् अयमेक उदक्षिप्त्याम-सीना कृत्स्ना परिषी भुजकि एतत् न त्रिवम् । हि दैत्यं वदवैरा, मुरा, अम्भ, अधिज्ये-वगुपि, प्रोद्धते त्वजरे त्व समितिषु विजयम् आगसन्ते । (मन्दागन्ता)

नगरपरिषी—इव प्राशुवाह् यस्य whose arms are long like 'a city's' beams or bars परिषी = अर्गल 'an iron beam or bar used for locking or shutting a gate' Note 'परिवो योषमेदेज्ज्वविशेषेर्गलघातवो मेदिनी' This comparison is common (vide 'एकाक्षपदा मुयमेकवीर' पुराणलादीर्घभुजो बुभोज ।' R 18, 4) and suggests the ideas of length and massiveness. In ancient India the test of a warrior's

strength was his capacity to wield a bow, which required long and muscular arms उदधिभि इयामा सीमा मस्या whose boundaries are dark on account of the oceans इयाम refers to the dark-blue colour of the waters of the oceans which surround the earth उदयश्च एव इयामा सीमा यस्या would also do The idea is Duryanta ruled the earth as far as the sea This is the usual exaggerated description of the dominions of a great monarch वृत्त्या entire whole धरित्रीम् the earth धरा धरित्री यरणी क्षोणी ज्या काश्यपी क्षिति ।', अमर भुनक्ति protects Note that भुज takes आत्मनेपद except when it means 'to protect or guard in which case it is परस्मैपदी, according to भुजोऽज्वने 'पा । ३ ७७ (ओदन मुदस्ते । अम्भवरति इत्यर्थ । वृमुजे पृथिवीपाल पृथिवीमेव वेवङ्गम् । वृद्धो जना दुःखयनानि मुदस्ते । इहोषभागा भुजरेथ । अन्वन विम् । महीं भुनक्ति । मि की) वद वर वै who has formed hostility i.e whose hostility has taken deep root पौरुषम्, belonging to Indra (पुरुषस्य ददम्) Puruṣa as an epithet of Indra occurs many times in the Rgveda and means 'invoked by many (पुरुषि हूत) समितिषु (सम् अयन्ति यामु where people meet, together) means in battles आगमन expect. This is from the root गम् with आ-आगमन् which is always Atmanepadi A similar-sounding root is जम् गमन्ति to praise or to tell The two should be distinguished The idea conveyed by the latter half of the stanza is that in their war with the demons the gods rely as much on the bolt of Indra as on the bow of Duryanta Compare vi 26 below Then surely it was no wonder that Duryanta should rule the entire earth alone It will be noticed that the second ascetic first asked Gautama as to whether the king was that famous (म) Duryanta, the friend of Indra बलमित्थम्, was a highly significant (साम्प्रदाय) adjective When he was told that this was so, he declared 'then indeed (तेन हि)' 'it was no wonder that etc Now the latter half of the stanza also introduces the reason for the statement contained in the former and as such is merely an explanation of what the second ascetic meant by, 'बलमित्थम् दुष्यन् ' The reading 'सुरयुवतय' for समि निपु सुरा' = not good For it is more natural to speak of the gods, rather than the gods' wives as having formed hostility with the demons, Besides a reference to surayuvatis would not be quite so appropriate in a hermit's mouth.

II 15 1—विजयस्व be victorious जि when preceded by वि and यरा takes the Atmanepada, according to 'विजयाम्या जे'

'पा' 1 3 19 u 15 3—फलानि उपहरत् 'they present fruit to the king This is because of the rule of general conduct mentioned in 'अग्निहोत्र गृह क्षेत्र मित्र भार्या सुत शिशुम् । रिक्तपाणिर्न पश्येत् राजानं देवतां गृहम्' सुभाषितरत्नभाष्यमाह—गामान्यनीनि ३१४, u 15 5—आश्रमसंज्ञाम् ((आश्रमे सीदन्ति) to the dwellers of the hermitage The genitive in this case is obtained according to 'क्तस्य च वर्तमाने' पा 2 3 67 (वर्तमानार्थस्य क्तस्य योगे पठ्यते म्यात् । राज्ञो मतो वद पूजितो, वा । सि को) ग्भासि gobhās, evil spirits u 15. 7—इष्टिविघ्नम् । obstacle or obstruction to our sacrifices Note that इष्टि is derived from यज्—यजति and विघ्न is masculine 'विघ्नोऽन्तराय प्रत्युह' अमर u 15. 8—कनिपयरात्रम् for a few nights This is accusative of time The word रात्रि appears to have been specially chosen with a view to indicate that the demons grew turbulent especially during nights There is some difficulty regarding the grammatical formation of this word Dissolve it as कनिपया रात्रय, यस्मिन् स कनिपयरात्र (काल) तम् The change of रात्रि to रात्र at the end of this compound is obtained by having recourse to the expedient of योसविभाग or the splitting of a Sūtra (which in the present case is 'अच् प्रत्यन्वदपूर्वात् सामलोम्न ' पा 5 4 75), for the usual rule for the change of रात्रि to रात्र viz 'अह सर्वकदेश etc ' पा. 5. 4 87, is not available in the present case, as कनिपय is admitted to be not a सव्या It may be noted that Patañjali in his Mahābhāṣya does not admit yogavibhāga in 5 4 75 and hence some people look upon the present form as irregular and put it in the षोडशरादि-class. मारुधि द्वितीय यस्य whose companion is his charioteer. This is a gentle way of suggesting that the presence of Dusyanta's army in the hermitage would be inconvenient to the forest-dwellers It further implies Dusyanta alone was quite equal to the task of dealing with the demons u 15 11—अनुकूला favourable, inasmuch as it will necessitate Dusyanta's going to the penance-grove, for which he was just in search of an excuse

Stanza 16 (Construe —पूर्वपाम् अनुकारिणि त्वयि इदं युक्तरूपम् । पीरवा आपन्नाभयसत्रेषु दीक्षिता मलु । (अनुष्टुभ्)

इदम् refers to the king's readiness in conforming to their request of the ascetics For युक्तरूपं vide p 222 *supra*. आपन्नानामभयार्थं यानि सत्राणि तेषु in the sacrifices for (affording) freedom from fear to the distressed. सत्रम् (more correctly written as सत्रम्—सीदन्ति—अत्र—सद् + ष्टृन्) is a long sacrificial session lasting from 18 to 100

days दीक्षित initiated, consecrated or ordained A man who had taken the formal dīkṣā for a religious ceremony was forbidden to do anything else. Thus दीक्षित suggests the single handed devotion of the Pauravas to their duty of protecting the distressed. Note the appropriateness of the simile drawn from sacrifices in the mouth of the ascetics.

n 10 1—पदस्य पश्चाद् अनुपदम् (upon your heels) is an Arjayibhāva compound in the sense of पश्चात् आगत —Note that this past pass part does not possess the ordinary sense of a past action, but that it denotes an action which was to commence in the near future. The king had not actually started after the ascetics, but he was about to do so immediately. Such use of the past part. 'had' according to the Vṛtika 'आदिक्र्मणि निष्ठा वक्तव्या'. For similar use compare 'मम मन्दभाग्याया पुनरेव दुर्हिता । सावित्र्या बन्धितैर्द्विजान्तरै दत्ता ।' खमेव दूरदेशम्यतन जामाया महास्या पाणिप्रहर्षं भविष्यतीति विन्यासापि न म प्रतिभाति । रत्नावली 'अग्रे च बहव धूरा मयैव्यवसतीकिना.' गीता १० ॥ १० 'कुतूहलम्' *curiosity*. The technical sense of कुतूहल is also pertinent here 'रस्यवस्तुमगतेवे शान्ता' म्यान् कुतूहलम् ५ D १ १०१ ॥ १० ५—मपरिबाहम् = परिबाहेन जर्जरकेन भरितम् with an overflow full to overflowing परि(री)वाह (पश्ता बहनम्) overflow. The metaphor is taken from a reservoir of water which overflows owing to the excessive amount of the liquid therein (R.) Note 'पुरो-त्सीदतस्य परीवाह प्रतिक्रिया' शीघ्रतोमेव हृदय प्रगपरेव धारयते U ॥ 29 'यवर्षेण' is followed to stay n 16 16—मा भेषी be not afraid भेषी = अमेषी. Aorist 2nd pers' sing of भी-तिभेति 'The' augment is dropped according to 'न माहयोगे' पा ॥ ४ ७४ (अटाटो न म् १ मा भवान् भूत मा स्व भवान् बृद्धा'। मि १०) Further note when मा is joined to an Aorist the Aorist technically has the sense of any other tense or mood according to 'माहि ऋ' पा १ ३ १७ (सर्वलकारापवाद) But usually in the second person singular this tense with the augment cut off has the sense of the imperative mood n 16 ७—एष रक्षितोऽस्मि—This shows that the king's assurance that the Vidūśaka would be always with him was a sufficient guarantee, that, he would be immune from the fear of the demons. n. 16 10—विज्याय प्रस्थानम् start or departure for victory. अतिहर carrying the command of देवीनाम् and अम्बाभि arc examples of plurals used to indicate reverence (पूनाम् बृहच्चनम्) n. 16 13—ननु प्रवक्ष्यामि—ननु

implies gentle censure. The king suggests that the messenger from the queen-mother ought to have been introduced without the formal announcement and permission (R) ॥ 16, 18—
 पुत्रस्य पिण्डं पाल्यते जनेन इति पुत्रपिण्डपालनं पिण्ड is the ball of rice which is offered to Manes at Śrāddhas. The upavāsa or fast was so called because it was intended by the queen-mother to ensure for her son viz. Duśyanta, the libation of a ball of rice after his death. This consummation could only be achieved, if Duśyanta had a son. That then was the object of the queen-mother's उपवास. The reading प्रवृत्तप्रारण or निवृत्तप्रारण means the breaking of which was to take place (on the fourth day following). This suggests that the fast was continuing for a few days and that it was to be broken on the fourth day following. The reading in the text is to be preferred because it suggests that Duśyanta was childless, that his childlessness was being felt in the royal family and that fasts etc. were being observed with a view to obtain progeny for him. Duśyanta's childlessness it will be remembered plays an important part in the play (R). We further begin to think from this specific reference to the king's anapātayatā that his love-affair with Sākuntalā is not quite inexcusable and that he is far from belonging to the class of those libertines who marry even when they have grown-up children, men of the type of the sensual Agnimitra depicted by Kālidāsa in his earliest play ॥ 16 १—तत्र thereat i. e. on the day of the fast अवश्यम् necessarily without fail सभावनीया (अहम्) I should be honoured by you (with your presence). As the fast was putra-piṇḍapālana, the presence of the putra was necessary.—॥ 16 20 अनतिहमणीयम् untransgressible, unavoidable ॥ 16 21—प्रति-विधेयम् that which is done to counteract something, the remedy ॥ 16 22—त्रिगङ्गु तिष्ठ stay midway like Tribanku i. e. go neither to the penance-ground nor to the capital but stay somewhere in the middle. This is a piece of the Vidūṣaka's pleasantry. Tribanku was a celebrated king of the solar race and father of Hariscandra. His story occurs at length in Rāmāyaṇa Bālikāṇḍa 57-60. He is there described as a just and pious king, who aspired to perform a sacrifice by virtue of which he might ascend to heaven in his mortal body. He requested his family priest Vasiṣṭha to officiate for him but the sage refused, declaring the undertaking impossible. He then went to Vasiṣṭha's

sons who called him foolish and angrily, declined to perform what their great father had pronounced impossible. The king told them he would seek another preceptor, whereupon, being enraged, they cursed him to be a Candāla. In this pitiable condition Trisanku had recourse to Visiṣmitra who took pity on him and undertook to celebrate the desired sacrifice. On being invited to be present the gods refused to attend the sacrifice, whereupon the enraged Visiṣmitra by his own power of penance transported the king to the skies whither he had no sooner arrived than he was hurled down again head foremost by Indra and the other gods. The unfortunate monarch cried out to Visiṣmitra for help, who arrested his downward course saying 'Stay stay', and proceeded to create new worlds stars etc. The gods intervened and decreed that whatever Visiṣmitra had already created should have the permanence of Brahmā's creation and that Trisanku should remain suspended where he was as a bright constellation. Thus he hangs in mid region being neither on earth nor in heaven. Read 'स्वर्गलोकं गतं दृष्ट्वा त्रिशङ्कुः पाकद्यामन ॥ 16 महं सर्वं सुरगणैरिदं वचनमब्रवीत् । त्रिशङ्को गच्छ भूयस्त्व नामिं स्वर्गकुवालय ॥ 17 गुराणपहतो मूढः पन भूमिमवाक्षिरा । एवमुक्तो महेन्द्रेण त्रिशङ्कुरपतत् पुन ॥ 18 विनोदमना प्राहीतिविद्वामिन तपोधनमृतच्छ्रुत्वा बबन तस्य विद्वामिपतु वीरिणः ॥ 19 रोपमाहारयतीत्रं निष्ठं तिष्ठेति चाब्रवीत् । 20 अर्वाक्षिरा- त्रिशङ्कुश्च तिष्ठत्स्मरत्तन्निभ 32 ' संगे 60 The story of Trisanku also occurs in हरिवंश 1. 12-13 from which we know that he was a wicked king, guilty of three heinous crimes (sanku) and hence called Tri'sanku and that Visiṣmitra undertook to perform for him that sacrifice, because he had saved the sages family in a famine from starvation. Read, 'पितृस्वापरितोषेण गुराणोन्नीयधेनवः । अग्रोक्षितीपयोगाच्च त्रिविधस्ते व्यनिरुज ॥ 16 एव शीघ्रस्य शङ्कूनि तानि दृष्ट्वा महातपा । त्रिशङ्कुरिति होवाच त्रिशङ्कुरिति स स्मृत 19 ' अध्याय 12 For a similar account vide Vāyupurāṇa Vol II (Ch 27 For a similar reference to Tri'sanku note ' त्रिशङ्को- त्विभयदोवग्रहस्य नक्तानि मर्वाक्षिराग्निष्ठन (मेवकस्य) ' हर्षचरित उ 7 p 191 (our edition) 'सुरलोकमारोहन् त्रिशङ्कोरिव कुपितमतम- सङ्कुवारनिपातितो राजलक्ष्मी' नादस्वरी p 8 (Peterson) आवुलीमून (embarrassed perplexed) is an example of the loose use of च्वि

Stanza 17' Construe — कृत्ययोर्मित्रदेववान् मेधन, पुर धेनं प्रविहत् सोढोवह सोढो यया, द्वैधीमवनि । (बनुष्टुम्)

' कृत्ययो of the two duties viz the one towards his mother

and the other towards the ascetics. These were to be performed at different places (भिन्नदेव). This made the king's mind divided in two as he did not know which to prefer प्रतिहतम् struck against, driven back यथा = इव For द्वैधीभवति vide note on द्वैधीभाव p. 251 upia The simile is taken from a stream which encountering a rock on the way becomes divided in two. मे मनः is compared with श्रोतोवह श्रोतः

॥ १७ १.—अम्बया—Note that Duśyanta has referred to his mother in the plural before in ॥ १६ १॥ Here he speaks of her in the singular, while in the next line the plural is once more resorted to in तत्रभवतीनाम् This we regard as an example of the poet's careless writing प्रणिगृहीत received accepted, looked upon ॥ १७ २—न खलु has the force of 'I hope you would surely not' ॥ १७—महाब्राह्मणः is used ironically. The compound ordinarily implies censure. But the Viṇṣaka understands it not and is flattered by the title Remember 'गङ्गास्यै तैले तथा मासे वैद्ये, ज्योतिषिके द्विजे । यात्राया पयि निद्राया महच्छब्दो न दीयते ॥' एतत्—रक्षोभीकत्वम् भवति—Understand emphasis on this word 'in you who are such a great Brāhmana' ॥ १७ ८—तपो रोष disturbance to the penance-grove ॥ १७ १०—युवराज. Young prince. This in ancient days appears to be a regular office carrying with it certain special honour and prerogatives, in which the king's eldest son was generally installed. The Viṇṣaka's humorously calling himself a Yuvarāja has a deep significance in view of the fact that he has previously expressed a desire to go like the king's younger brother. For it suggests that Duśyanta had no son, in which case alone his younger brother, as heir presumptive could be the Yuvarāja. Note the clever way in which the king's childlessness is again and again suggested to the audience ॥ १७.१२—वपल indiscreet; rash बटु fellow chap. The word ordinarily means a Brāhmana youth. अन्तपुरेभ्यः (metaphorically) the ladies in the harem कदाचित् वक्ष्ये—This passage reveals the king's anxiety to keep his new love-affair a secret from his wives. It must be confessed that this anxiety seems somewhat strange in the case of a man whose harem is already crowded. A new love affair on the part of the king is not likely to give the ladies in the harem any very heavy shock. For they are certainly accustomed to such things. However, the poet's intention here is to bring out the king's

दाक्षिण्य Though he has now no longer any love for his former wives, he studiously avoids giving them any offence ॥ 17. 15
 ऋषिगौरवात् may mean either (1) out of regard for the sages or (2) owing to the majesty or greatness of the sages. He suggests I would like to avoid going to the hermitage, but then the great sages would be displeased and a calamity might follow. The first is preferable as it is in consonance with the character of Dasyanta, who has all along displayed his regard for the ascetics. तापसश्चन्द्रिकायाम्—This suggests Sakuntala's unsuitability to attract the king's attention अभिलाष passion longing of love Compare "अभिलाषमुदीरितेन्द्रियं भवमुनायामकरोन् प्रजापति ।" Ku 4. 41 ॥ 17. 15—पश्य (whether what I say is correct or not).

• Stanza 18 (Construe—वयं च, मुगधावं समम् उद्यितं परोक्षमन्मयः जन इव । मल, परिहासविजालिनं च परमायनं न गृह्यताम् । (वैतर्लीय)

The king here wants to bring home to the 'Vidura' the extreme incongruity between men of his kind (यद्यम्), who are always accustomed to deal with town bred beauties, well-versed in all the arts of fascination and girls of the forest like Sakuntala to whom love is as a sealed book. It is thus impossible that he should entertain any affection for her (It) 'मुगधावं'—The deer are already sufficiently innocent of love matters, but then their young ones are much more so 'उद्यितं' (brought up) from दृष्ट—एष्यन् परोक्षं मन्मथं यस्य to whom love is unfamiliar, unknown अज्ञा परं परोक्षम् । अज्ययीमार । परोक्षं विद्यते यस्य न परोक्ष । 'अज्ञादिवादच्' मत्वयीय Three points have to be noted—(i) The change of अक्षि to अक्ष at the end of the compound is obtained according to the गणमूल 'प्रतिपरसमनुस्योद्धरण' (ii) पर + अक्ष is expected to yield पराक्षम्. We however, get the irregular form परोक्ष, which पञ्चलि accounts for in 3 ways 'परोभावः परस्याक्षे परोक्षे' लिटि 'दृश्यताम् । उच्च 'वादे' परादक्षणे 'मिदं वारं वारं पाननात्' महाभाष्य (iii) अक्षि means generally any sense परोक्ष, therefore means 'beyond the scope of all senses, completely unknown' परिहास 'विद्वद्' जपितम् uttered perversely or at random 'in jest' Or 'परिहासेन' विविधं जपितं यत्र where many things (such as the glowing description of Sakuntala's beauty) were said in jest 'परमायनं as the highest thing i. e. the truth' The instrumental shows अयेद or तादृशम्

The dramatic purpose of Dasyanta's hunt with which Kalidasa

commenced his play, was to bring about an accidental meeting between the king and Śakuntalā wherein both were to fall in love with each other. That purpose was achieved towards the close of Act 1 and the lovers had parted, as we have seen, longing for each other's company. The hunt was now to be discontinued therefore. The king could not with propriety have done so off-hand, though he was in no mood to continue the chase. The garrulous Vidūṣaka was therefore necessary and his request was eminently welcome to Duṣyanta. The humorous description of his wretched condition given by the Vidūṣaka at the beginning of this Act also serves the purpose of relieving the monotony which the audience is likely to feel when during the course of the first three Acts it is served principally with the love-sentiment. The Vidūṣaka's soliloquy further tells us how the king passed the previous night and prepares us to receive him in the particular state of mind in which he makes his entrance on the stage.

The scene with the general to whom the order for discontinuing the chase was to be issued gave the poet an opportunity of depicting the real character of courtiers which he has cleverly used by giving the Śenāpati an *aside* of only two short sentences, which are yet so full of meaning. In this we have noted one fault, which has been duly pointed out in our notes on the passage.

Though eager to meet Śakuntalā again, the king could find no adequate excuse for going to the hermitage. The invitation which he had received from the girls when they parted company, was after all formal and it was not meet for him to take advantage of it, especially when his identity had become known to the ascetics. How then was the poet to send the king to the penance-grove once more? It was quite necessary for him to do so with a view to the future development of the plot. As we see the king anxious to find an excuse for visiting the hermitage again and as the one invented by the Vidūṣaka to whom an appeal had been made in the matter fails on the ground of its unsuitability we become very eager to know how Kāśhīśa will extricate his hero from this apparently unremovable difficulty. But though we do not know of it the poet has already made provision for this contingency. We scarcely understand the full significance of the Vaikhāṇasa's answer to the king when to the latter's natural query as to whether Kāśhīśa is at home, the ascetic replies

that he has gone to the Somatirth in Act I (1 13 ■) Kanava's absence from the grove we now learn affords a chance for the evil spirits to indulge in their mischievous activities of putting obstacles in the way of the ascetics' sacrifices and the king stands on the stage at a loss to know how to proceed in his love affair, two hermit youths make their appearance and seek his help against those disturbers of the rites. The request is highly acceptable to the king and is at once granted. Thus we see that the poet's cleverness in keeping Kanava out at the time when the king goes to his hermitage has such a far-reaching consequence. Another fact to be noted in this connection is that in his conversation with the Vidvats the king had remarked that as he was known to some of the ascetics in his real character, it was not possible for him to visit the hermitage without some excuse. But what appeared to him to be unfavourable to his cause really turned out in his favour for had he not been so known the ascetics would not have approached him with a request to grace the hermitage with his presence for a few days.

The king has now obtained what he wanted viz. an excuse to go to the hermitage again but at this time a messenger from the capital brings a command from the queen mother to be present there on the fourth day following. He is again in a difficulty. On one side is the mother's command on another the business of the ascetics. Both are inviolable. The king at last decides to send his Vidvatsa to the capital as his representative and goes to the hermitage himself to do the hermits' bidding. What is the dramatic purpose of putting the king in this dilemma and making him decide in the way he did? We believe the poet has achieved more purposes than one by this incident towards the close of Act II. First the fact that Dugvanta places his public duty over private duty however urgent the latter may be and that he has great regard for ascetics is once more brought to our notice. Secondly the presence of his army in or near the hermitage would have been inconvenient to the dwellers thereof. Karabhaka's arrival provides the king with an easy way of sending it away. Thirdly, attention of the audience is once more drawn to the king's childlessness and to the fact that it was being felt in the royal household and usual remedies such as fasts etc. were being adopted to remove it. Last but not the least the

king is shown to be a daksma lover inasmuch as though his heart is transferred to Śakuntalā he retains abundant regard for his previous wives from whom he arranges to keep his new love-adventure a secret by telling his Vidūṣaka a blunt falsehood regarding the real motive of his going to the hermitage. Now this falsehood is told to the Vidūṣaka in such a natural manner and looks so innocent, that its full import and significance are hardly appreciated by the audience at this stage, but when they come to the sixth Act (v 9 28-30) they realise what a terrible consequence the innocent-looking falsehood which then appeared to be quite justifiable had on the course of Śakuntalā's destiny. This falsehood also saves the poet from another undesirable situation which probably would have arisen in its absence and for which the reader is referred in our remarks on the importance of *Itihasapadikā* song at the end of the Notes on Act I.

It will thus be seen that the various incidents described in Act II are managed with skill and possess each a dramatic purpose of its own. The whole scene is laid in the king's camp not far away from the hermitage and there is not much of physical action in the Act. Yet the central theme of Act I the love between the king and Śakuntalā is developing and the reader is prepared to see its consummation in the next Act.

ACT III

THE PRINCE

[A pupil of Kāśyapa is out collecting the sacred grass for the sacrifice. From his soliloquy we learn how surprised he is at the great prowess of King Duryanta who no sooner entered the hermitage than the obstacles to the holy rites were removed. In the course of his ramble he observes Priyamvadā carrying the Uśīra-unguent and lotus leaves and on inquiry learns that Śakuntalā is down with an attack of sun-stroke and that the articles are required for cooling her body. He warns Priyamvadā to take good care of the Kulapati's daughter, for she is his very breath and tells her that he will presently send for Śakuntalā the sacrificial soothing water in Gautamī's hands.]

III 0 ॥—कुशान् आदाय—व, न and क print this as part of the first stage direction as 'नन प्रविशति कुशानादाय यजमानं शिष्य' This

is to be rejected for two reasons (i) Such stage directions never contain a gerund which would indicate that another action immediately preceding प्रवान had to be gone through by the character before making his entrance his is 'dramatically impossible as such action which must *precede* the entrance cannot be exhibited to the audience. If the poet had meant to include this in the first stage direction he would have said 'सकुश' or कुशहस्त (ii) कुशान आदाय after the entrance of the pupil is very useful from the point of view of stage-effect. The pupil enters before and he actually begins his soliloquy. He moves about here and there gathering कुश grass. This has the effect of capturing the attention of the audience who generally is in an unsettled state at the beginning of a fresh Act m 0 7 प्रविष्ट एव प्रविष्टमात्रम् तस्मिन् no sooner had he entered. This is an irregular compound form and according to मयूरभ्यसकादयश्च पा 2 1 12 which gives a group of some of the important irregular compounds. Such compounds are generally neuter but Koldkōsa often looks upon them as pure adjectives agreeing in gender with the nouns they qualify. Vide 'त विद्धमात्रं वि' नागरूपमुत्सृज्य तद्विस्मिनसैन्यदृष्ट ।' It 0 51. The present compound may be an instance of that kind (R). Note that both मात्र and एव which indicate अवधारण or exclusive restriction are used in the present passage and one of them would therefore appear to be unnecessary. But both may be accounted for by saying that while the one has reference to action (viz entering) the other refers to time. The king simply entered and did nothing else and even exactly when he entered and not a moment later the effect described followed m 0 1 निगता 'उपप्लवा (obstacles mokṣatīon) येषामानि निरुपप्लवानि ।

Stanza 1 Construe —वाणमघान का यथा । न हि दूरत ज्याददनेन वन्य हुकारेण इव विघ्नान् अपोति । (अनुष्टुभ)

There was no necessity for the king to aim his arrow. The mere twang of his bow string which is fancied to be the *kūm* sound indicative of wrath, of his bow was enough to dispel (अप + उह-उहति) obstacles. The fancy suggests the comparison of the king's bow with Rudra who is said to frighten enemies away by his dreadful *kumkāra*. Compare हुकारात्ना हि रद्रा 'मल्लिनाथ on Ku - 28 also Ku 3 54 Raghavabhatta alternatively construes 'न वन्य ज्याददनेन हुकारणव etc and

remarks this implies the king's comparison with Gaṇapati. This is far-fetched. Besides in 'धनुष' 'ज्यामदेनैव' the word 'धनुष' becomes redundant.

in 1. 1-वेदिमस्तुरण्यम् for strewing on the altar कृत्विभ्य — कृतो यजन्ति ते कृत्विज those that sacrifice, at the prop-er time, priests. These are to be distinguished from यजमान, which though literally meaning 'sacrificing' signifies the patron or the man for whom the sacrifice is performed Vide R 18 12 The Yajamāna in the present case was Kāśyapa, for whom, though he was absent, the sacrifice was being performed. There are four principal priests viz होतृ, उद्गातृ, जघ्वर्यु and ब्रह्मा. For the most ancient list of such priests vide Rr 2' 1, 2. A 1111 is thus defined by Manu 'अग्न्याधेय पाकयज्ञानग्निष्टोमादिकान् सखान् । यः करोति वृत्तायस्य स तस्य स्विगिहाच्यते ॥' = 348 (in 1' 2-आकाशे) (In the air) is a stage-direction used when there is only one character on the stage who pretends to see somebody in the distance, shouts out a question and after feigning he has heard the reply repeats it for the information of the audience with the words 'किं वदोषि' or 'किं भणसि' or 'किं कथयसि' at the beginning and 'इति' at the end of it. Such device is known as आकाशभाषितम् and is resorted to in order to avoid the unnecessary introduction of a new character. For definition vide Appendix A उशीरानुलेनम् Usīra-ointment. The Usīra signifies the cool and and fragrant roots of a plant known as वाळा in Marathi. When a lady (or even a man) suffers from the tortures of love and feels a burning sensation all over her body things like Usīra, lotus-leaves, camphor, sandal etc. are often used as remedies to alleviate heat. And yet the tremendous heat is even as in the case of Sākuntalā (vide Text in 789), not a whit lessened. We are told by Sanskrit poets. In this connection read passages from Bāṇa's Kādambarī which describe the various cool palliatives that Kōpinjala had applied to the body of the love-sick Pundarikā (pp 156-157) and the hūmagraha of Kādambarī and the love-lorn Princess therein (pp 213, 214) and also passages describing 'Dandī's Avāntisundarī' in the Daśakumārācārita pp 82-83 (our edition) in 1' 3-श्रुतिमभिनीय gesticulating he heard. This is because there was really no Priyamvadā there nor was any reply actually given. आतपलेदधनात् owing to the injury (caused) by heat बलवत् (exceedingly) is an adverb निर्वपणम् lit 'causing' to 'extinguish' = 'cooling' in 1' 3-उच्छ्वसितम् the

very breath (compare Ku. 7. 4 वैतानिक (वितानस्य इदम् or वितानमवम्) belonging to the sacrifice sacrificial सान्नुदकम् soothing water water which has been consecrated in the sacrifice with a view to endow it with the quality of affording relief to the person on whom it is sprinkled विमज्जयिष्यामि I shall send Note that this verb is causal but is used in an active sense Such use is not uncommon in Kālidasa विष्कम्भक the Prelude

In a drama there are always certain subordinate parts of the plot which are important enough for the audience to know, but, which at the same time are not so important as to be regularly enacted on the stage Thus there are certain incidents the knowledge of which is necessary for the audience in order to pick up the thread of the narrative, but which are impossible to be actually represented on the stage either on account of the inherent difficulty involved in such representation or on account of the prohibition of their representation laid down in works on dramaturgy It is just these subordinate parts and these incidents that form the proper province of a Visakambhaka or Prelude and a Pravesaka or Interlude (for definitions of these and the technical difference between them vide Appendix A) Used at the beginning of an act the purpose of a Prelude or an Interlude is to connect the preceding with the subsequent Act by informing the audience of what has happened in the interval either by direct statement, or better, by indirect suggestions The very nature of a Prelude or an Interlude precludes the possibility of characters of the first class taking part therein and they are therefore, run by middle or low characters Their purpose necessarily gives them an air of artificiality and the cleverer the dramatic artist is the more natural and easy his Preludes and Interludes turn out From this point of view, as from many others Kālidasa shows himself to be a consummate artist in his Sakuntala His two Preludes and one Interlude in this play are of a very high order This Prelude, for example, though so short, is so full of suggestions and is so naturally managed The king we learn, has true to his promise gone into the hermitage and his very presence has been enough to scare goblins away Sakuntala has advanced deeper and deeper in love and her condition has begun to demand careful attention on the part of her friends who have already commenced to treat her in the way lovers persons are generally

treated. When one learns this, one becomes exceedingly eager to know how the king is faring all this while. And the clever poet does not keep the audience long in suspense for the Prelude is at once over, and Duryanta himself makes his appearance.

When sacrifices were being performed, it was quite natural that pupils should go about collecting the sacred grass. When Priyamvadā was observed carrying rather unusual articles like the Uśīra ointment, it was perfectly human that inquiries should be made regarding their purpose. When again the clever girl informed the innocent hermit-boy that Śākuntalā was suffering from heat, it was once more quite in the fitness of things that he should grow alarmed at the condition of the Kulapati's beloved daughter and volunteer in his own way to treat her by sending for her the sacrificial soothing water with old Gautamī. The result of all this is that when the pupil utters his last sentence, we scarcely realise its significance, as it appears to possess nothing uncommon about it, until we arrive towards the close of the Act, when it at once dawns on us that the innocent-looking sentence has been cleverly put in by the poet to serve an important purpose later on.

THE WATERSHED

[In accordance with the request of the ascetic king Duryanta has gone to Kanva's hermitage to guard their holy rites against the attacks of the evil spirits. There he has to keep a vigilant watch. The mid-day sacrifice is over and the priests have given him a short recess. The king is deeply in love, suffers all the usual tortures of love-longing and knows not where best to pass his leisure. He concludes nothing will give him relief so much as the sight of his beloved and therefore, goes to a bower of creepers on the Mālīnī, where he expects to see her. He finds Śākuntalā is lying on a bed of flowers, waited upon by her friends and with a view to hear their confidential talks conceals himself behind the branches of trees.

Śākuntalā now makes her appearance on the stage along with her two friends. She is far advanced in love and all the cool applications of her friends are of no avail to allay her heat. Priyamvadā and Anasūyā have already begun to suspect the real cause

of Sakuntalā's indisposition and in a loving manner they extract from her a full confession of her love. A plan is quickly hatched whereby they decide to send a letter of love to the king and Pravānada readily undertakes to reach it to its owner, concealed under holy flowers. Duryānta now sees a suitable opportunity for him to introduce himself with his own confession of love and his entrance works as an agreeable surprise to the forest girls. Under the pretence of helping a young deer the two friends then quit the bower, leaving the lovers alone.

At this juncture old Gautamī arrives with the sacrificial soothing water for Sakuntalā and the meeting of the lovers, thus abruptly terminates. Gautamī takes Sakuntalā away with her and Duryānta is left alone in the bower to brood over his disappointment. A call from the hermits, whose evening rites are disturbed by the evil spirits brings the king back to himself and he goes away to punish the mischief doers.]

III 1 10 — कामयमानस्य (विरहिण) अवस्था इव अवस्था यस्य in the state of a love sick person. Such compounds have been noted above (pp 221-222). The reading कामयानास्य can also be accounted for by saying that the augment म् to be prefixed to the pres participle termination, आन् is optional. Vamanā remarks, 'कामयानशब्द सिद्धोऽस्मादिदम् ।' वा सु 5 2 83 Rāghava makes a frantic attempt to explain कामयान in another way १५ 'यदा कामस्य यान् उद्गमने आरोहणे वा या अवस्था अमिलापाद्यास्ता यस्य स' For the use of the word 'de' R 19 30 and मल्लिनाथ thereon

Stanza 2 Construe — तपसा वीर्यं जाने । सा, बाला, परवती यदि म विदितम् । तथापि इदं हृदयं ततो निवर्तयितुम्, अहं न, अस्मि, (आर्या) १२.

The king knows Sakuntalā loves him but she is not her own mistress. "Trying" to have her perforce is dangerous as the गृध्र दाहामूर्तं तेज, in the ascetics is sure to act upon him in that case. Yet he is so deeply in love with the maiden that he cannot withdraw his heart from her.

III 2, 1 — मदनदीधाम् 'torment' of 'love' निरूप्य 'having gesticulated' By what 'gesticulations' a character suggested 'form of love' to the audience in those days cannot be known.

It would be easy to imagine gesticulations to suggest, say, head-ache, or tooth-ache, or stomach-ache, but how could madana-bādhā be suggested? Evidently, some conventional gesticulations must have been prevalent in those days. The epithets कुसुमायुध and चन्द्रमन् are suggestive inasmuch as they show how Love and the Moon are विश्वमनीय. One need not be afraid of him who is flower-armed and the Moon by his very nature is the delighter. चन्द्रमा is thus explained चन्द्र कर्पूर मादृश्येन माति तुल्यति चन्द्रम् आल्हाद मिमीते निर्मिमीते इति वा । अथवा चन्द्रान् आल्हादयति इति चन्द्र । मिमीते कालमिति मा । चन्द्रश्चासौ माश्च for विश्वमनीय and similar idea compare मालविकाग्निमित्रम् २ ॥ २ २ — अग्निमधीयते = विप्रलभ्यते is deceived माधं मुत्तुद host

Stanza 3 Construc. — नव कुसुमशरत्वम् इन्द्रो गोतरश्मित्वम्, इव द्वय मद्दिधेयु अययार्यं दृश्यते । इन्दु हिमगर्भं मयूखं अग्निं विसृजति, त्वमपि कुसुमबाणान् वज्रसारीकरोषि । (मालिनी)

Though Love and the Moon thus appear to be विश्वासनीय, they belie their exterior in the case of men like Dugyanta For, the moon is found to pour fire with his cool rays and Love makes his flowery arrows of adamant strength कुसुमशरत्वम्—That Love possesses flowers for his arrows is a convention well known in Sanskrit literature. These arrows are variously mentioned. Vide कालिकापुराण २ 'कौमुदामि तथास्त्राणि पञ्चादाय द्विजोत्तमा ॥ १५ हर्षण रोचनारण्य च मोहन श्रोण तथा । मारण नेति मञ्जुभिर्मुनिमोहकराण्यपि ॥ १६ ' 'समोहोन्मोहनी च शोषणस्तपनस्तथा ॥ स्तम्भनदवेति कामस्य पञ्चबाणाः प्रकीर्तिता ॥ ' 'अरविन्दमशोक च चूत च नवमल्लिका ॥ नीलोत्पल च पञ्चने पञ्चबाणस्य सायका ॥ ' Jayadeva gives a different list of these in his Gīta-ovnda १० 'बन्धूकयुतिबान्धवोऽयमधर म्निग्धो मधूकच्छविगण्डच्छण्डि-चकास्ति नीलनलिनश्रीमोचन लोचनम् । नागार्भ्येति तिलप्रसूनेपदवी कुन्दाभदस्ति प्रिये प्रायस्त्वन्मुखसेवया विजयते विश्व स पुण्यायुध ॥ ' In the Mandasore Stone Inscription of Kumāragupta (437-438 A D) another five flowers are said to have formed the famous flower-arrows of Love स्पष्टरश्मिकेतकसिन्दुवारलोतिमुक्तकलतामदयन्तिकानां । पुष्पोद्गमैरभिनवैरविगम्य नूनमवय विजृम्भितशरे हर्यूनदेहे ॥ Corpus Inscriptionum Indicarum vol (III) Gupta Inscriptions No 1 st 10) p 83 A stanza of श्रीपालकविराज quoted in आटर्गबन्धदत्ति (No 789) speaks of the five arrows as follows 'मन्दोयः मलयानिल' किसलय चूतह्रमाणा नव माधत्कौकिलकूजितं विचकिलामोद. पुराण मधु । बाणानित्युपदीकरोति सुरभि,

पञ्चदं पञ्चदवे युनामिन्द्रियपञ्चवस्य युगपत्पमाहमपादिन ॥' अयस्य योग्यम् यथायम् compatible with the sense) is an अव्ययीभाव compound in the sense of यायना न यथायम् अयथायम् not true to its meaning, untrue वज्रसारीवरोपि is an example of the च्वि used in its technical sense, for the arrows cannot be said to have been really transformed into those of adamantyne strength.

॥ 8 1—कामदेव suggests that as being a god Kāma is expected to be full of pity or compassion (अनुशील)

—Stanza 4 Construe—नून हरकोपवह्निः त्वयि, और्व इव अम्बुराक्षी, अद्यापि ज्वलति । अन्यथा [हे] मन्मथ भस्मावशेषस्त्व मद्भिधानामित्यमुष्ण कथं [भवति] । (उपज्ञानि)

The king cannot understand how Love could be so hot He, therefore, tries to account for the fact by imagining that Śiva's fire of anger is yet burning in Kama's body नूनम् indicates the presence of the उन्मथा in the stanza हरकोपवह्निः—This refers to the story of the destruction of Madana by Śiva, who caused fire to issue from his third eye and with it burnt Cupid to ashes when the latter tried to swerve the great god's mind from its usual equanimity Vide Ku. 3 and Rāmāyana Bālakānda 25 Love thenceforward came to be known as ananga or body less और्व is the submarine fire which is said to devour the water of the sea It was the name of a ऋषि, son of च्यवन and grand-son of भृगु The Mbh relates that king Kṛtavīrya had conferred on the Bhṛgus vast amounts of wealth in Soma sacrifices On his death his sons, the Kṛtavīryas, wanted money for some purpose They went to the Bhṛgus, who they know, held large amounts Some of the Bhṛgus through fear gave their stocks to the Kṛtavīryas, while others dug their wealth in the ground In order to obtain all the wealth of the Bhṛgus, the Kṛtavīryas proceeded to destroy them, including even the children in the womb—One of the women of that family, who was pregnant secreted the foetus in her thigh (उर) whence the child at its birth was called Aurva On beholding him the Kṛtavīryas were struck with blindness and his wrath gave rise to a flame, which would have consumed the whole world, had he not at the desire of his Pīṭrs the Bhṛgavas, cast it into the ocean where he remained concealed with the face of a horse (hence his name वाडव—वडवाया भव born of a mare, or वहवानल—वडवाया अनल)

and is said to consume its water. Vide आदिपर्वे अक्षय 194 195, 196, 'ततश्च क्रौञ्चः ततः, और्वोऽग्निः, वरुणान्ये । उत्सृजं सः चेवाप उपगृह्णते (ca.'s) महोदधौ ॥ 21 -- महद्वयशिरोः भूत्वा यत्तद्वेदविदो विदुः । तमग्निमुदिग्धवज्रात् पितृत्यापो महोदधौ ॥ 22 The हरिवंश, 1 45 gives a different account of this submarine-fire. The ऋषि उर्व had gained great powers by his austerities and was once pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which when produced, demanded nourishment and would have consumed the whole world had not Brahmā appeared and assigned to it the ocean as its habitation and the waves as its food मुकुट (as quoted in व्या सु.) refers to this fire as follows 'उर्वेण किलायोजिज्जपुत्रार्थिना ऊर्मयित, तत्र ज्वालामय पृथ्वी जात, तस्य च समुद्र जावार-भासीदिति श्रुतिः' This fire is also known as काकमूषज्जल. Note 'काकमूषज्जल वाप्य - ध्वज इवाभ्य, । तस्य समुद्रादुद्गच्छन्त्या ज्वाल्या जातवाणस्य तत्केन न तुल्यत्वात्तस्य तथात्वम्' Tr. It may be by the by be remarked that the story of the submarine fire was probably invented in order to account for the apparently inexplicable phenomenon viz that the sea does not swell in dimensions and flood the whole world though so many rivers pour their contents therein day after day and year after year. For, we cannot expect people in primitive days to be aware of the process of evaporation. Williams thinks that the story was doubtless invented to suit the phenomenon of a marine Jvālīmukhi or Volcano, which exhaled bituminous inflammable gas which occasionally showed itself above the sea, perhaps in the form of a horse's mouth. Langlois places the position of it on the coast north of Malabar. Some again, think that the story, is an allegorical explanation of the physical phenomenon that the temperature of the water of the sea at its bottom is considerably high. मन्मथ is explained as मतो मयः the destroyer of discrimination. Note 'यस्मात् प्रमथ्य चेतस्त्व जातोऽस्याक तथा विवे । तस्मान्मन्मथनाम्ना स्व-लोके न्यातो भविष्यति ॥' कालिकापुराण 2 1. 'समन्थो मामपहृत्तितनिज-लावण्यमेत विलोकयन्तीमभूययेव अतिमाथ मथन् निजनाम नान्वयं करोति' दशकुमार p 78 (our edition); also चित्रजालवज्जिका 1 15

Stanza 5 Construe — मदिराग्नेन च न तापमधिकृत्य प्रहरति इति अनिश मनसो रुजमावहन् अपि मकरकेतु मे अभिमत । (जाय)

In stanza 4 the king complains that Love is tormenting him. He now changes his point of view (अथवा) and says that because the torment of Love has reference to his lady love it is welcome to him. This proceeds from the lover's attitude of mind that looks upon everything connected with the beloved as agreeable. Compare 'विमस्या न प्रेयः' U 1 38. The latter half of the stanza is not well worded यदि is superfluous and must therefore be understood to have been used as an expletive यदिरामतनयना is explained in more than one way (1) मदयते इति or मायन्ति आभ्यामिति मदिरे those that intoxicate or bewitch मदिरे च आयते च । ईदृशे मयने मस्या of long or wide bewitching eyes आयतत्व of the eyes is considered to be a sign of feminine beauty. This is the correct and best explanation मदिरे in the sense मदकर occurs several times in the Rgveda with reference to the Soma juice (2) मदिरे = मन्त्रवैषम्ये (compare सीष्टेनैषापरिवृत्तना म्मरापाद्गमनाह्वर । वैषम्यमन्तरा दृष्टिमदिरा परिवीक्षिता' हेमाद्रि (3) मदिरे = मन्त्रानमदे (रायवभट्ट) (compare मदिराक्षि = मन्त्रोच्चन मन्त्रिणां on R 868) (4) मदिरे इव आयते च etc attractive like wine To a lover wine presents a most attractive appearance. The eyes of the beloved too are equally attractive. Also read 'आयूयमानमद्या या क्षामा चाञ्चिताक्षि । दृष्टिर्विकसितापाद्गमामदिरे तरणे मदे ॥' 'द्वयस्मिन्मन्त्राणां विद्वत्पुत्रोक्तता दृष्टिर्विकसितापाद्गमामदिरे तरणे मदे ॥ See 'प्रमान फार जा' तर एषादी मदिरेक्षी मिद्विक्ता यद्वै, पण दा' पिञ्ज होठे लाह जाउ म्मज स्वयं लाह मदिरेक्ष वन्ता येत म्मद्विगैः 'एकव प्याला' p 12 मन्त्रकृतु ~ Love is so-called because he possesses on his banner the figure of a crocodile. Sometimes he is represented as fish bannered (मीनकन्ध) The passage from 'भगवन् बुभुक्षायुव' up to 'महर्त्तुनि' has been rightly objected to as being an interpolation. Kālidāsa generally does not make his characters repeat stanza after stanza in such rapid succession. Besides the passage shows clear traces of bad workmanship and its omission does not in any way mar the continuity of thought.

III 5 1.—सर्वियं कर्मणि the rite being concluded. This refers to, the mid day sacrifice. For, the time of the present action is the afternoon. Towards the close of the Act we shall find king is called away to protect the evening rites. विम्रम् refers to mental fatigue and is therefore to be preferred to धर्मवलात्तम्. There was no occasion for धर्म. Besides विम्रम् agrees with the

stage-direction 'सन्वेद परिक्रम्य' in 5 3 — उग्रतपवेलाम् उग्र
 आतप यस्या ताम् the time of intense heat मालिनीतीरेषु—
 The plural refers to various spots on the banks of the Mālīnī
 The king fancies Śākuntalā is moving from one bower to another
 as she finds relief in none प्रवातमुमम प्रकृष्टेन वातेन पवनेन
 मुनग आनन्ददायी charming or delightful by reason of its
 excellent breeze.

Stanza 6 Construe — जरविन्दसुरभि मालिनीतरङ्गाणा कणवाही पवन
 अनन्तपतनै अटनै अविरलमालिङ्गितु शक्यम् । (आर्या)

When the king came to the particular breezy spot on the
 Mālīnī, he thought it was the best place where the cool, fragrant
 wind could be most pleasantly enjoyed by one who was suffering
 from longings of love कणवाही wafting particles This suggests
 coolness It would have been better if the fragrance had also
 been suggested instead of being expressed by the word surabhi.
 अटनै — The king does not say definitely whose limbs are meant.
 It is possible the limbs of Śākuntalā are also heated by Love,
 even like those of the king, and she may have repaired to this very
 spot to enjoy the cool fragrant breeze पवन मालिङ्गितु शक्यम्—
 Note the idiomatic use of शक्यम्, which like युक्तम् is used even
 when it differs in gender or number or both from the noun which
 it qualifies Compare 'शक्यमिति रूप विलिङ्गवचनमपि कर्माभिधाय
 सामान्योपक्रमात्' वामन का मू 5 2 23, also मलिनार्थ on Ku 2 58.
 For difference in gender, number and both vide respectively
 शक्यं चानेन स्वमामादिभिरपि कृत् प्रनिहन्तुम्' महाभाष्य, 'शक्यं चानेन
 मालिनासादीनि अपि व्रतयितुम्' Ibid, शक्यमोपविपतेनैवोदया
 द्येत्तुमप्रनखनपुटे फरा ॥' Ku 3 62 Regular use of the same word,
 as 'शक्यो वारयितु जलेन हुतभुक् वैराग्ययतक, or 'शक्यमनेन मरणमपि अनु-
 भवितुम्' Mā 111 also occurs in literature

111 ■ 1 — वेनैसपङ्क्तिजं वेनै परिक्षिजे परिवृते वेष्टिते surrounded
 or enclosed by canes

Stanza 7 Construe — अस्य (लतामण्डपस्य) पाण्डुसिक्ते द्वारे पुरस्तात्
 अभ्युक्षता, पञ्चात् जघनगौरवान् अवगाढा अभिनवा पटपटिस्त दृश्यते । (आर्या)

This gives the reason why the king thinks Śākuntalā is in
 that bower The fresh line of foot impressions was observed to
 be raised in front and depressed behind. This was because of
 the heaviness of Śākuntalā's buttocks जघनगौरव is considered

In her distress Sakuntalā appeared to be indescribably (किमपि) 'charming'. Thus does 'not' happen when a young girl suffers from heat. The king, therefore, concludes that Sakuntalā's indisposition was due to love. Uśra ointment and bracelets of lotus-stalks are used to allay heat. Sakuntalā wore only a single bracelet of this kind and that too was loose. This suggests her extreme delicacy. Two bracelets would have been too heavy for her सावाधम् (आवाधया सहितम्) -The preposition वा (आसमन्तात्) suggests that the bīdhā '(distress or torment)' pervaded 'all her body' मनसिज प्रसरयो मनसिजनिदाघयो मदनगीष्मयो प्रसरी व्यापारी (operations) नयो मनसिजप्रसरस्य निदाघप्रसरजरयश्च इत्यर्थः Love is called मनसिज, because it is born, takes its rise in the mind of men and women अपराद्धम् offence, injury. This suggests the ladies are innocent. It is the 'summer' that offends them by causing suffering मुभगम् charming. The suffering inflicted by love lends additional charm to a young girl. Rāghavabhatta notes प्रक्रमभट्ट 'in the stanza because the poet first uses the word ताप and then refers to the same effect by अपराद्धम्'. He therefore, proposes to amend the fourth line as 'निदाघम्येनाद्युवतिषु न तापस्तु मुभग'. The reading तदपि = तयापि represents the popular view that मादाधत्तम् and कमनीयत्वम् do not generally reside in the same place. Yet they were found to be समानाधिकरण in Sakuntalā.

III 8 3—पर्युत्सुका uneasy. In erotic poetry the word refers to the uneasiness of love. III 8 4—नसिमित्त = स राजर्षि निमित्त यस्य or तत् प्रथमदर्शनं निमित्त यस्य. The first is preferable आतद्गत affliction. III 8 7—आणङ्का suspicion, apprehension. III 8 14—अनभ्यस्तरे 'न अभ्यन्तरमनयो' those who do not possess the inside or the secret experience of, not intimate or conversant with वृत्तान्त subject or topic, matters or incidents. इतिहासनिबन्धेषु in historical accounts or compositions. इतिहास is derived as इति ह आस (verily it thus happened). Bhānujī has 'इति ह' इति पारम्पर्यापदेश अव्ययम् । तदस्ति अस्मिन्. The term is thus defined धर्मार्थिकाममोक्षाणामुपदेशममनिबन्धम् । पूर्ववृत्तं कथायुक्तमितिहासं प्रचक्षते 'II'. What is regarded as history is often found to be legend or tradition. So इतिहासनिबन्धेषु would also mean traditional or legendary compositions. III 8 16—विनिमित्तम् is used more or less adverbially विकार प्रतीकारभ्यः—This wise saying is well worthy of the 'sage' Anasūyā. III 8 18—अनसूया 'तर्क' my guess (viz. that Sakuntalā's affliction proceeded from love) has struck (it followed) Anasūyā too.

न . दर्शनम् my view is not (prompted) by my own intention
 The king was glad to see that Anasūyā was of his own mind in
 guessing the reason of Sakuntalā's indisposition. This was proof
 of the fact that the king was not looking at the matter according
 to his आत्माभिप्राय III 8 20, 21—अभिनिवेश attachment इदानी-
 मपि even now i.e. when I am reduced to this condition. This
 reveals the typical Hindu girl under the influence of her prover-
 bial bashfulness परिहीयम् अदग्ने lit. you are being abandoned
 by your limbs i.e. you are being reduced in your limbs. Mark
 the idiom, which is based on the idea that when a person becomes
 reduced, the old strong limbs as though leave him III 8 25—
 लवण्यमयी छाया the glare of loveliness. Observe the attitude
 of Priyamvadā and contrast it with that of Anasūyā. While the
 one was satisfied with merely noting that Sakuntalā's condition
 resembled that of love-sick persons about which she had heard
 in legendary tales, the other definitely observes the reduction of
 Sakuntalā's limbs and marks, like a connoisseur of beauty that
 she is, that her intrinsic loveliness has not left her. Priyamvadā's
 remarks naturally appealed to the king III 8 26—अवितथम् the
 truth. The adjective is used as a भाववाचक noun 'भावप्रधानो
 निर्देश'.

Stanza 9 Construe—अनन क्षामक्षामकपोलम् । उर काठिन्यमुक्तस्तनम् ।
 मध्य वदनन्तर । अनी प्रकामविनती । छवि पाण्डुरा । मदनविलप्टा इय पद्माणा
 शापणेन भर्ता स्पृष्टा मायवी लता इव, शाच्या च प्रियदशना च आलक्षयते । (शार्दूल-
 विव्रीडितम्)

The king here explains in detail what Priyamvadā has already
 said viz. Sakuntalā is reduced in limbs, yet possesses her natural
 glare of loveliness क्षामक्षामी कपोलैर्मस्य. The repetition of क्षाम
 shows excess. Her cheeks had become excessively emaciated
 काठिन्येन मुक्ता स्तनी यस्य क्लान्ततर extremely thin. The comparative
 termination तर merely shows excess. Her waist was already thin.
 But it had become extremely so now प्रकामविनती extremely
 drooping. विनतत्व of shoulders is ordinarily admired in women.
 But in the present case they had become प्रकामविनत छवि
 complexion विलप्टा tormented. That such a delicate creature
 should be tormented by love was a matter for pity (गोच्या
 pitiable, deplorable), yet even in her distress the lady appeared
 beautiful to look at शापयतीति शोषण. The wind, which
 dries up the leaves of the Mādhavī creeper, certainly reduces her

in her limbs yet the creeper in no way suffers in loveliness. In क्षामक्षाम. माननम् and प्रकाम अमी a rhetorician may detect a poetical defect known as अविमृष्टविधेयागत्य (for which vide p 208 *supra*) to remove which Rāghava proposes to amend the lines as 'वक्ष्य क्षामकपालयुग्ममुर' and 'कञ्जान्तरोऽस्युग्ममधिक-
नम्र छवि'

III 9 3—अत एव can be taken to refer to either of the two sentences that Śakuntalā has just uttered. If it refers to 'कस्य कथयिष्यामि', अत एव would mean for this very reason that you have none else to whom you can confide your secret. If अगाम अत एव refers to जायाम भविष्यामि', it would signify for this very reason viz that you should cause us trouble. For, when trouble is shared with others it becomes bearable. निगद्य. भवति—This is an exceedingly beautiful proposition of general application. It may be noted that Kālidāsa is famous no less for his generalisations than for his similes. For a similar idea compare 'आवेद्य मयात्मीयं पुत्रं दुःखं शुद्धं सहम् । मयि मज्जान्तमेतत्ते येन सह्यं भविष्यति ॥' नागानन्द v 9, 'कस्य तावद्दमं वृत्तान्तं निवेद्य सह्य-वेदनमिव दुःखं करिष्यामि' प्रियदर्शिका III, 'मुहुस्तस्मादितरहस्यं हि चेत् सविभक्तचित्ताभारमिव लघूभवति ।' विदुशादभञ्जिका I, also पञ्चतन्त्र 1 372 'Social sorrow loses half its pain' Dr Johnson निर्वन्ध opportunity

Stanza 10 Construe.—इयं बाला समदुःखमुखेन जनेन पृष्टा (सती) मनोगतमाधिहेतुं न वक्ष्यति [इति] न । अनया विवृत्य बहुषु मनुष्येण दृष्टं अपि जवान्तरे श्रवणकान्तना गतोऽस्मि । (वसन्तनिलका)

Now was the time when the king's fate would be definitely decided, Śakuntalā was sure to disclose the cause of her mental anguish (आवि), when pressed so much by her friends. The king no doubt had many hopes, since Śakuntalā had longingly looked at him many a time by turning round, yet it was quite natural that at this critical juncture (अयान्तरे) he should get nervous of hearing (श्रवणकार) what she says. The king's state of mind on the present occasion is to a certain extent experienced by the modern University student who, though sure of passing the examination, becomes nervous on the day of the declaration of the result. समं जनेन refers to Śakuntalā's friends, Anasuyā and Priyavardā. For a similar reference vide 'समदुःखमुखं मञ्जीरजं प्रनिपञ्चन्निमोऽप्यमान्यज । अहमेकगमस्तथापि ते व्यवसायं प्रनिपतिनिपटुम् ॥'

R 8 63 न वदसि [इति] not that she will not i e she certainly will Two negatives make the affirmative emphatic 'दो नञी प्रकृतार्थं मविशेष गमयत' According to 'दामन' the use of two negatives shows that the negation 'is' possible, but that in the present case it 'is not so' Thus, it was possible that Sakuntalā should refuse to disclose her mind, as usually girls do not like to say plainly whom they love But under the present circumstances, the king thinks, Sakuntalā would not refuse. Note 'समाव्यनिपयतिवर्तने । द्वौ प्रतिषेधौ' काव्यालङ्कारसूत्र 5 1 9

॥ 10 2—राजापि (राजा ऋषि इव) suggests suitability, because though a king, he is like a 'sage' ॥ 10 6—एषा ज्वत्स्या यस्या स एतद्वत्स्या reduced to this condition ॥ 10 7—श्रोतव्यम् what deserve^s to be heard viz a confession from Sakuntalā's own lips of her love for him

— Stanza 11 Contrast—स्मर एव [मे] तापहेतु [आसीत्], स एव मे निर्वापयिता जातः । नपात्यये जीवलोचस्य अभ्रस्याम दिवस इव ॥ (आर्या) ।

Love was the cause of the king's torment Love himself became the extinguisher (निर्वापयिता) thereof, inasmuch as he made Sakuntalā thus openly confess her love for him A dark cloudy day becomes oppressive owing to its heat at the end of summer (तपस्य निदाघस्य अत्यय अवमान तस्मिन्), but when the clouds pour down their contents, instant relief is felt by the world of mortals It is common-experience that the heat becomes intense on a cloudy day and that a shower is great relief Thus, an अभ्रस्याम day is both, the cause of heat and relief even like Love in the case of Dusyanta The reading अभ्रस्याम is explained by Raghavabhatta as dark (owing to clouds) during the (latter) half The idea is during the first half of the day the sun shines brightly and hence the day is तापहेतु But during the latter half it becomes overcast with clouds and thus owing to the shade which clouds bring with them, it becomes निर्वापयिता It is easy to see Raghava's meaning is forced and unnatural Besides अभ्रस्याम finds support in 'तै प्रजानां प्रजानायास्तेजसा प्रथयेण च । मनोजहू र्निदाघान्ते श्यामाभ्रा दिवसा इव ॥' R 10 83 For a similar idea note 'तपसि प्रावृषि निनरामभ्यर्णजललग्ना दिवसः ।' रत्नावली ॥ 10

॥ 11 4—मिलोदकम् (निलमिधमुदकम् । मध्यमपदलोपि स०) water mixed with sesamum seeds—Such water is offered to deceased.

persons at the time of performing the funeral obsequies as at the Srāddha ceremony Vide Ms 3 223 The phrase सञ्चितं दण्डम् therefore, means 'you will have to perform my funeral ceremony i e I shall die This' speech of Sākuntalā was quite decisive It removed all the king's doubts (संशयच्छेदि), if there were any still lurking in 11 8- दूरगतं मन्मथं यस्यां whose love has far advanced who has far gone in love अक्षमा incapable of brooking or bearing in 11 9-युक्तं नन्दितुम्—Such construction has been noted before For similar use of युक्तम् compare 'भवन्ति, युक्तं नामाद्यभवनं प्रियवयस्योज्जीकोज्ज वासरादेन हरयितुम्' M in the printed editions have made confusion in the arrangement of the two following speeches viz the first speech each of अनसूया and प्रियवदा on p 59 It is easy to see that our arrangement is the best and the most natural When Sākuntalā made a full confession of her 'love, the two friends had a small private conversation between themselves wherein Priyamvadā pointed out to Anasūyā that Sākuntalā had fixed her heart on a worthy object and that it was, therefore proper to approve of her love (युक्तं नन्दितुम्) Anasūyā agreed with Priyamvadā and openly (प्रकाशम्) proceeded with the अभिनन्दन with 'दिष्टया निवेज' Her word दिष्टया (fortunately), however indicated that it was a piece of good fortune that Sākuntalā had been drawn towards a worthy object She therefore modified her statement (वा) and remarked that it was in the very nature of things impossible for Sākuntalā to bestow her affection on an unworthy lover, even like the great river that falls nowhere except 'in the sea Priyamvadā then observed 'क इदानीं सहने' When the approval of Sākuntalā's choice was agreed upon between the two friends it was natural that the work of expressing the approval should fall to the more serious Anasūyā - The two sentences 'मागदं तरति' and 'कं सहते' have a distinctly separate stamp about them and it is sheer arasakatva to assign them both either to Anasūyā or to Priyamvadā. While the one pays a compliment to Sākuntalā and is more or less 'prosaic, the other is highly romantic and glorifies of Ducchanta on whom Sākuntalā has fixed her heart and thus pays to her a still higher compliment They thus admirably fit in with the characters of the 'prosaic Anasūyā and the sprightly Priyamvadā in 11 16-इदानीम् in कं इदानीम् etc is used वाक्यान्वये, just colloquially

to give polish to the sentence. Note 'इदानीं वाक्यमूषाया मप्रत्यये च दृश्यते' मेदिनी m 11 18—विशख the two Visakhā stars Visākḥā is the name of the 16th lunar mansion which consists of two stars. The word here refers to the two friends Anasūyā and Priyamvadā दशदिग्गजेष्वा is the digit of the moon. This refers to Sakuntalā Sasāṅka is masculine and would not be a proper word for Sakuntalā एष्वा is therefore added to make it feminine (R). Lcḥa further serves the purpose of bringing out the idea of Sakuntalā's emaciated state in which, nevertheless she looked so charming. The lunar digit, though small is also the object of people's delight and looks so beautiful. The king's idea is it is no wonder the two friends should follow the inclinations of Sakuntalā's mind and try to minister to her wants for the two Visakhā stars always follow the lunar digit. Williams prefers to understand Visakhā to refer to Sakuntalā and Sasāṅka-ēḥa to Duśyanta himself. If the constellation Visākḥā is eager for a union with the Moon, why need we wonder at Sakuntalā's desire to be united with a prince of the Lunar race? The artificiality of such construction is self-evident. The number and gender of Visākḥā and Sasāṅka-ēḥa respectively are clearly against it. Williams is led into this explanation because he relies too much on the Purāṇik idea that the Visākḥas are the waves of the moon. It may be noted that to insist on finding the same relation between the persons referred to by Visākḥā and Sasāṅka-ēḥā in the present case is to strain the metaphor too far. Besides Kālidāsa has used the same expression elsewhere without any reference to this relation. Note 'एष चित्र एवाग्निनीयामुक्ता गृहीत्वा विष्णुवामसीपतत इव चन्द्र उपस्थिता राजपि' 1 m 11 21—निमित्तम् secretly. It was quite in keeping with the character of Priyamvadā that she should think it was the easiest thing to accomplish Sakuntalā's desire quickly, for she had observed what Anasūyā, as usual, had failed to do viz that the king himself was in a love-sick condition and was passing his nights sleeplessly. The only thing necessary to do was therefore, to approach him and he was sure to comply with the request. But how to manage the affair secretly Priyamvadā could not easily think of m 11 25—ननु स राजपि—ननु here implies gentle censure, justly administered. 'Why can't you observe such a simple thing? You appear to be so idiotic' (R).

Stanza 12 Construe — निक्षि निक्षि भुजन्वस्तापाङ्गप्रवर्तिभि अन्त-
स्तापादशिशिरं अधुभि विवर्णमणीकृतम् अनभिलुलितज्वाघातादकमिद कनकवलय
नस्त नस्त [सत्] मणिवन्वनान् मया मुहु प्रतिसार्यते । (हरिणी)

This stanza has been misunderstood by modern annotators. Rāghavabhaṭṭa offers the correct explanation but he seems to have been unduly ignored. Two points must at the outset be remembered. First the friction of the bow-string produces scars on the wrist (मणिवन्वनम्) and on a part of the fore-arm (प्रकोष्ठ) just above it. For when the bow is held by the grip of the left hand, it is just this part of the hand which is likely to be struck by the string. Secondly the part where the golden bracelet was worn is the fore-arm i. e. the part between the wrist and elbow and not the wrist. Note 'कनकवलयन्दगरिस्तप्रकोष्ठ' Me 2 'प्रकोष्ठो मणिवन्वस्य कूर्परस्यान्तरेऽपि च' मेदिनी. The wrist as its very name shows, had a separate jewelled ornament, somewhat similar to the modern पोची. The कनकवलय was worn tight on the fore-arm and not loosely as modern सलकटीs. It follows therefore that ordinarily the golden bracelet sitting tightly on the forearm, did not touch the marks of the bow-string which are on the wrist. अनभि साद्रकम् thus describe the usual ordinary condition of the bracelet. Note 'स्वभावत एव वलयस्य निक्षिप्तत्वे कामावस्थाकृततनुनाप्रतीतिर्न भवतीति तस्य स्वभावस्थितिसूचक विरोधणमाह । अनभिलुलितोऽस्पृष्टो ज्वाघातादको येन सत् । तदुपरिभागे गाढत्वेन स्थितश्चात् ।' राघव. Now what had happened in the case of the king was that owing to his emaciation the forearm had become thin with the result that the bracelet could no longer sit tight thereon but often slipped down to the wrist and the king had to push it back to its proper place from the manibandhana. Among the Gajaratīs a golden bracelet called kadu is worn around the part above the elbow. When a man becomes reduced the kadu slips down and has to be pushed back now and then. The idea in the first half of the stanza is. The king could get no sleep at night but passed his time in wakefulness resting his head on his left hand. It is a common experience when the arm is used, a pillow the eye rests on the forearm. The king shed tears which were hot owing to his internal anguish. These touched the jewels of the bracelet on the fore-arm, which consequently became pale in

lustre (विवर्णं) भूजे (प्रकाष्टे इत्यर्थः । अत्र भूजशब्दे तदेकदेशे प्रकाष्टे वतते) न्यस्त य अपादय तस्मान् प्रवर्तन्ते, (flow) तं अग्निसिरो — The idea to be remembered here is that tears due to grief are hot and those of joy are cool. Note 'आनन्दश्च क्षोक्जमर्थं चाप्यस्तयोरशीति मिश्रितो विभेदः । मृदगासरखाजलमुष्णतपनं हिमाद्रिनिघ्नन्द इवावतीर्णं'—II 11 3; also vide 10 44 विगतं वर्णं यथा तं विवर्णं । विवर्णं मणय यस्य तत् विवर्णमणि । अविवर्णमणि विवर्णमणि कृतं विवर्णमणीकृतम्. Note that the च्च in the present case is not used in the strict technical sense, as the jewels had really become vivarna owing to the hot tears. Williams understands the stanza differently by construing मणिवचनात् with च्चम् and not with प्रतिसार्यते, as we have done. Says he 'Through emaciation and disuse of the bow the callosities on the forearm, usually caused by the bow string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow when the arm was raised to support the head.' This means the king passed the nights in more or less a sitting posture, resting his head on the palm of his left hand. It may be noted that the fundamental difference between our interpretation and that of Williams lies in the fact that he believes the scars of bow string are produced on the forearm and that the proper place of the bracelet is the wrist. This does not appear to us to be correct for reasons given above. Further, there are other objections too against this interpretation. The present प्रतिसार्यते shows that the action indicated by the verb was being gone through by the king even then. But according to Williams the stanza is the description of what used to happen at night. Again to suggest that ordinarily the callosities on the forearm are prominent enough to prevent the bracelet from slipping down from the wrist to the elbow does not appear to us to be good. This would, we imagine, make the hand look rather ugly. Further there does not appear to us to be any propriety in the king's attempt to push the bracelet back from the elbow to the wrist. For, if once we suppose that he has grown so thin as to make the passage of the bracelet from the wrist to the elbow easy, it will be impossible for the bracelet to remain in its natural place viz the wrist, even for a short time, for in that case it would always slip down to the elbow when the king sits in the posture supposed by Williams. सन्म सस्त and प्रनिमायते then possess no propriety.

iii. 12 8—मदनलेख a letter of love. From the poet

of view of the study of the characters of the girls it is important to note that the proposal of sending a love letter to the king proceeds from Priyamvadā देवता देशेन under the pretext of (its being) the remains (of an offering presented) to the deity देवतादेवा is the निर्मल्य शेषा means the remains of flowers or other offerings made to an idol and distributed among the worshippers as a holy relic. Compare 'तयेनि शेषामिव भर्तुराज्ञा-मादाय मूर्ध्ना मदनं प्रनस्ये' Ku. 3. 12 'प्रसादान्नजनिर्मान्यदाने शेषेति कीर्तिता'. विष्णु । 'मास्याधतादिदाने स्त्री शेषा' वैजयन्ती. मुमनोगोपितम् concealed under flowers. This shows what the offering referred to in शेषा consisted of. The word मुमनम् is feminine and generally occurs in the plural, though its use in the singular too is not uncommon. Vide p. 249 *supra*. It should be noted that the case of a girl writing a love-letter first and thus taking the offensive as it were, is very unusual. For girls usually wait for the other party to take the initiative. That Sakuntalā consents to the proposal of her friends is due to the intensity of her passion and the gravity of her condition. This shows that in spite of their proverbial shyness even Hindu girls cannot suppress their feelings for long. in. 12 6- मुकुमार-प्रयोग - a delicate measure, one not requiring much exertion on our part. in. 12 7, 8- किं विकल्प्यते = मग्यविषयीक्रियते—The idea is it is impossible that a proposal emanating from you, which to me is like a command, should be questioned by me. I accept it without a moment's thought. Williams does not understand the meaning of this sentence. He explains 'This very ingenious (suggestion) of my friend (his reading is 'सखी-नियोगोऽपि') is weighed (in my mind), i.e. I must consider before I can consent to it.' Further comment on this is unnecessary. in. 12 10 उपन्यास placing near, introduction, allusion ललितपदबन्धनम् ललितानां मनोहराणां पदानां बन्धनं छन्दोरचनम् a composition of beautiful words. in. 12 12-अवधीरणा repudiation.

Stanza 13 Construe:—(हे) भीरु, यत् अवधीरणा विशदकमे, स अयं ते सगमोत्सुक निष्कृतिः । प्रार्थयिता श्रियं लभेत वा न (लभेत) । ईदृशिनः श्रिया दुराधः कथं भवेत् । (वशस्यार्थिल)

This is an extremely beautiful stanza. The idea in the latter half is so true and reveals the poet's intimate knowledge of man's nature. A suitor may or may not be able to win the love

of a beautiful girl But if a beautiful girl falls for some fortunate man, she never fails in winning him For, few men, if ever, can resist the advances of pretty girls All this is so effectively brought by the illustration of goddess Śrī, who symbolizes beauty, wealth and good fortune For similar idea compare 'दिव यदि प्रार्थयन्ने दद्यात्तम पितु प्रदेक्षामन्व देवभूमय । अथोपयन्तारमउ समाधिना न रत्न-मन्विष्यति मृष्यते हि तत् Ku 5 15

III 13 2—आत्म मानिनि—To suppose that anybody could be so unromantic as to repudiate the advances of a girl of the type of Sakuntala is certainly an insult (अवमान्) to her excellences. But Hindu girls are not conscious of their powers and Sakuntala was a forest-bred Hindu girl The reference to Sakuntalā as the autumnal moon light that cools the body is very appropriate. Sakuntala is flattered by the compliment She smiles and says she must submit to her friends' desire III 13 4—Mark the casual in नियोजिता It means that it is through the force of the desires of her friends that she is composing the love letter III 13 6—म्याने is an indeclinable (अव्यय) It means 'rightly, fitly' The king is in exultation as he intently looks at Sakuntalā engaged in thinking out a suitable composition for her love-letter ;

Stanza 14 Construe—यदानि रचयन्त्या अस्या उन्नमितीकम्पलनम् आनन कष्टकिनेन वपोत्तेन ममि अनुराग प्रथयति । (आर्षा)

As Sakuntala was arranging the words of the song of her love letter, she felt a horripilating sensation spread all over her cheeks. Thus was an indication of her love more unmistakable than anything else The king observed it and was naturally overjoyed. कष्टकिन (कष्टक मजान अस्य) 'horripilated' is formed according to 'तदस्य मजान तारकादिभ्य इत्' वा 5 2 86 (तारका मजाना अन्व-तारकित नम । आहृतिगणोऽयम् । सि की)

III 14. 5—निक्षिप्ता वर्णा यस्य तत् whose letters are engraved Supply गीतवस्तु The sentence then become 'नलिनीपत्र गीतवस्तु निक्षिप्तवर्णं कुरु' Sakuntala is asked to engrave the letters of her composition on the delicate lotus leaf with her nails *Prayavada* then can easily place flowers on the leaf so as to conceal the writing and hand it over to Duryānta All this shows that Sakuntala knew the art of nail work III 14 7—मगतार्यम् (मगत अविरट् अर्थ यस्य तत्) of consistent meaning Once more supply गीतवस्तु as the substantive for thus

Stanza 15 Construe —तव हृदय न जाने । काम पुन [हे] निर्घुंण त्वयि वृत्तमनोरथाया मम अङ्गानि दिवापि रात्रौ अपि वलीय तपति । (गीति)

The stanza is simple enough, well worthy of a girl brought up in a forest. She does not know how he is inclined towards her. As for herself, her desires are centred in him (त्वयि वृत्तमनोरथा). Love is consequently tormenting her day and night. Dusyanta apparently is indifferent to her distress and is, therefore, addressed as 'ruthless (निर्घुंण)'. The reading वृत्तमनोरथानि is to be rejected, as it is not good to speak of the manorathas of limbs. Rāghava, however, says 'त्वयि विषये वृत्ता जाता मनोरथा येषां तानि । आलिङ्गान् भुजयोर्मनोरथ, त्वत्कान्तिशरप्रवाहपानं तु चक्षुषो, त्वद्वचनामृतसर-मीनिमज्जनं च श्रवणयो, त्वन्मुखसरोजवसाधराणं नसो, शशाङ्ककोमलत्वद-दकारोद्गुणं नितम्बस्य, त्वत्करतलमेकं कुचयोरित्यादि'. This would make the stanza too indecent for Śākuntalā. वलीय (exceedingly) is used as an adverb.

Stanza 16 Construe —[हे] तनुगात्रि मदन त्वा तपति । मा पुनर्गणिं दहति एव । दिवस हि यथा गण्डर्कं म्लपयति तथा कुमुदती न । (आर्या)

Observe the difference between the two stanzas the difference that exists between a forest-bred girl and a city-bred man. While Love merely heated Śākuntalā, he actually burnt Dusyanta. This antithesis between तपति and दहति, of which Dusyanta seems to make so much capital, has a tinge of artificiality and insincerity, ingrained in the nature of a city-bred man and far removed from the simple grace and naturalness of Śākuntalā's stanza. Dusyanta's response clearly reveals a desire to appear more tormented and thus in a way to score a kind of victory over Śākuntalā. तनुनि गात्राणि यस्या सा तनुगात्रा or तनगात्री, according to the Vārtika 'अङ्गगात्रकण्ठेभ्यो वक्तव्यम्' (स्वङ्गी म्बङ्गा इत्यादि). This epithet appears to have been purposely used with a view to suggest Śākuntalā's emaciation. For an antithesis similar to that between तपति and ज्वलति compare 'पर्युत्सुकां कथयसि प्रियदर्शना तामार्ते न पर्ययसि पुरुषवत् तदर्थे । साधारणोऽयमुभयो प्रणयं मारस्य तप्तेन तप्तमयमा वदनाय योग्यम् ॥' V ॥ 16. The king's reference to himself as the moon and to Śākuntalā as the moon-lotus plant (कुमुदती) shows that he already looks upon Śākuntalā as his beloved and that any formal request to accept her suit is unnecessary.

in 16 2-अविग्म्विन that does not make delay in arriving मनारक्षस्य stands by metaphor for the object of desire. The king is considered to be the personification of Sakuntala's desire.

Stanza 17 Construe —सदष्टकुसुमशयनानि आशुविमदितमृणालवल्यानि गृहपरितापानि ते यात्राणि उपचार न अहन्ति । (आर्या)

As the king arrived Śakuntala desired to get up and perform the customary ceremony (उपचार) of greeting. The king asks her not to take that trouble (आयास) in consideration of the critical condition of her body which he describes in this stanza सदष्ट कुसुम (closely attached or stuck) कुसुमशयन यद्. As the whole bed had stuck to her body it was sure to rise with her if she tried to get up. Note that सदन्-सदशानि to bite is really transitive but has been used here in an intransitive way. This happens because the root has changed its meaning. Note धानोरयात्रे वृन्वावयनमपमग्रहान् । प्रसिद्धरविदक्षान् वमणोऽवमिकां त्रिधा ॥ For a similar use of सदष्ट vide सदष्टवस्त्रेष्ववल्यानि त्वत्विदुप्रकाशान्परितापानुत्था । अमी जलापूरितसूक्ष्माया मोन भजन्त रानाकशपा R 16 63 also R 16 48 and vi 11 *infra* सदष्ट can also be taken in the sense of well bitten ; i.e. well crushed so as to make the flowers fade away. It will then have the same meaning as विमदित विमदित crushed caused to wither or shrivel. No sooner did Śakuntalā put on the bracelets of lotus stalks, than the heat of her hands made them fade away. The reading 'आगुप्तान्त सुरभीणि' means 'fragrant owing to the quickly faded pieces of lotus stalks'. The final idea regarding the heat of her body is the same in both cases. But it sounds rather strange to speak of the bracelets of lotus stalk as imparting fragrance to her body, when there was the whole bed of flowers capable of doing so. That is why we have rejected 'वगन्त सुरभीणि' (R).

in 17 1—इत = वत्र, तन् being added in the sense of locative शिला देसम् a part of the stone-slab. This was the same slab on which Śakuntalā's bed was spread. That was why Śakuntala grew bashful. Note that it is Anasūyā who asks king to take a seat. We have already seen how solicitous she always is to observe the usual forms of courtesy and hospitality. Anasūyā addresses the king as 'वयस्य', because it is now certain he is to be the husband of her friend in 17 5-द्वयो

Connect this with प्रत्यक्ष Both of you know what kind of love exist between you Hence a stranger like me is by no mean, necessary to speak of that love Yet the affection I have for my friend prompts me to say things which really are superfluous (पुनरुक्त) (R), in 17 7- विवक्षित जनयति is one of Kālidāsa's beautiful generalisations विवक्षितम् (विवक्षा वक्तुमिच्छा मज्जता अस्य नत् किञ्चित्) what is wisted or intended to be said Many a time, it so happens that either through reserve modesty awe or some kind of fear, we do not speak out what we so eagerly desire to And afterwards we repent of not having done so For we then realize that if we had spoken about a certain thing before, some desired end would have been achieved But now it is too late Hence the अनुताप in 17. 9-विषय . निवानिन living in his kingdom आतिहर remover of the suffering in 17 11-ताम्हान् परम् there is no duty higher than this (viz to remove the suffering of the distressed) to us अस्माद् आतिहरणात् पर महत्तर किञ्चित् न धर्म कर्तव्य कर्म in 17. 14-अन्या अवस्था अवस्थान्तरम् changed condition in 17 15-अभ्युपपत्त्या by (showing her) favour i. e. by accepting her in 17. 16-साधारण common or applicable to both of us प्रणय prayer, request Just as you request me to sustain Śākuntalā's life by accepting her in the same way you must request Śākuntalā to sustain my life by accepting me in 17 18-अन्त पुर . पर्युत्सुकस्य-Sakuntalā means to say that the king has grown anxious or love-sick owing to his separation from his harem and not on account of love for her उपरोधेन pressing It is no use pressing him to accept me, says Sakuntalā Because the cause of his eagerness is different Sakuntalā says all this purposely Not that she really believes what she says, but this is merely a device of intensifying his affection and extracting from him another confession of love That would certainly give pleasure to Sakuntalā, woman as she was पर्युत्सुक = परि समन्तात् पूर्णतया इत्ययं उत्सुक व्यग्र व्याकुल अस्वस्थ extremely anxious or uneasy उत्सुक is derived as उत् उद्योग मुवति जनयति अनी with the addition of the suffix क and means primarily one who puts forth effort in pursuit of an object ('इष्टार्थोद्युक्त उत्सुक' जमर), then one who becomes anxious or uneasy for achieving that object, then uneasy, restless, anxious in general

Stanza 18 Construe —[ह] हृदयमनिहितं जनन्यपरायणमिदं मम हृदयं यदि अयथा ममर्थयमे [सहिहे] मन्त्रिभण मदनप्राणहन् अस्मि पुन [त्वया] हन् [ममयम्] । (द्रुतविलम्बित)

This is an exceedingly beautiful stanza. The idea is so poetical. It conveys a loving gentle censure to Sakuntala for having presumed that Dusyanta was attached to somebody else (अयथा = अमपरायणम्). Sakuntala was enshrined in the king's heart. As such she ought to be able to know how it was inclined. Yet she did not seem to have done so. She was further a girl of bewitching eyes. She must know if it was impossible for anybody to resist their influence. (It) If with all this she thought the king to be any anyaparasayana then surely she was striking a man already struck. न अया परायण (last resort) यस्य अस्मि is here an indeclinable having the sense of अहम्.

III 18 32 बहु यूयस्ते Mark the polite way of Anasuya's address. She does not say Dusyanta has many wives. She merely observes — kings are reported to be bahuvallabha निर्वाह्य act. The difference between the characters of the two friends is once more brought to our notice in the respective requests they prefer to the king on this solemn occasion when Sakuntalā is being given away. While Priyativada makes merely a formal request to accept Sakuntalā's hand, Anasuya hits upon exactly the right point to emphasise in this case. Dusyanta had many wives. It was therefore just possible that Sakuntala might suffer neglect at his hands. Her relatives would then have to bemoan her fate (वत्सुजनपाचनीया). Anasuya therefore requests the king not to allow such a contingency to arise. This is exceedingly wise on her part. Compare with this what Citralekhā says to Pururavas for the sake of Urvashi यमय प्रियसखि मृगम्यं नात्कण्ठेन तया वयस्येन वरव्यम । V III

Stanza IV Construe —परिग्रहवद्भूत्वेऽपि मे कुलस्य द्वे प्रनिष्ठे — ममुद्ररसना उर्वी च युवमो इयं सखी च । (अनुप्रास)

Supply मम before परिग्रहवद्भूत्वे — though I am possessed of many wives. The king acknowledges the fact. Yet the two mainstays (प्रनिष्ठे) of his family are the earth and Sakuntalā. By calling Sakuntalā the cause of the permanence of his family, Dusyanta wants to suggest that he is yet childless and that hopeless of obtaining a son from any of his previous wives.

he expects to get progeny, from this new match. In that case there was no possibility of Śakuntalā's ever falling into neglect. परिगृह्यते स्वीक्रियते इति परिग्रह a wife Note the king already looks upon Śakuntalā as his wife. The idea that the earth is the wife of the reigning monarch is much too common in Sanskrit literature. The reading समुद्ररसना is preferred to समुद्रवसना, because it is more common to speak of the seas as the girdle of the earth rather than her garments. Note 'बामोन्नाय पितामही तव मही माता नतोऽनन्तर । सप्रत्येव हि साम्बुरागिरजना जाया जयोद्भूतये ॥ पूर्णे वर्षयते भविष्यति पुन सैवानवद्या स्तुषा । युक्त नामममस्तथास्त्रविदुषा लोकेऽवराणामिदम् ॥' मुभापिताचलि st 2546, 'अनन पाणी त्रिविद् गृहीते महाकुलीनेन महीव गुर्वी । रत्नानुविद्वान्णवमेखलाया विम सपत्नी भव दक्षिणाया ॥' R 6 68, also M 89, 15 1; M 1 15 समुद्ररसना is taken by some to go also with मही in the sense मुद्रया सहिता रसना यस्या whose tongue is sealed i e who is now silent But we do not think Kālidāsa meant this

m 19 7—निर्वृते happy, relieved. This assurance on the king's part put an end to the anxiety of the two friends. Note that Priyamvadā also joins in this exclamation of relief. When Anasuyā referred to the subject of the king's parigrahabahutva Priyamvadā also must have realised the possibility of Śakuntalā's being neglected and naturally felt happy when the king gave the required assurance. m 19 4—सयोज्याव —Notice the dual Priyamvadā wants Anasuyā also to accompany her so as to leave the lovers alone (R). Advantage is therefore taken of the pretext of uniting the young deer with its mother m 19 7—अगरणा helpless. The friends push on the word गरण Compare a similar scene from नागानन्द m 'नायिका—हृञ्जे चतुरिके, कथ मामेकाकिनीमुञ्जित्वा गच्छसि । छेदी—(नायकमुद्दिश्य सस्मितम्) एवमेकाकिनी चिर भव ।' m 19 11—आगच्छिता worshipper, adore

Stanza 20 Construe —शीतनै क्लमयिनोदिसि नलिनीदलतालवृन्तै. आद्रवंतान् सचारयामि किम् । उत (हे) करमोक्ष ते पद्मतामरी चरणी अदके निधाय यथामुख सवाहयामि (किम्) । (वसन्तनिलका)

The king here point out to Śakuntalā how he may be of service to her in absence of her friends (R). Śakuntalā probably would like to be fanned. The king had observed the friends doing this service to her. He was, therefore, prepared to do it. Or should he shampoo (सवाहयामि) her feet by placing them

on his lap. He wou'd deem it an honour to be allowed to do so. Her lotus red feet deserved such attention on his part. The idea that the gallant lover is ready to shampoo the feet of his beloved is not uncommon in literature. Compare Dharmadharma's 'मोच चुरिन् चरण दास मी हो तुला' in Khādīkar's *Mānāpamāna* Act II. The fans (तलवृन्) of lotus leaves (नलिनीदल -ल) were probably dipped in water. They were thus rendered cool (शीतल) and consequently were expected to set in motion (संचाल्) moist breezes. Hence they could easily remove or dispel fatigue (कलम विनादयन्ति ते) वरम इव ऊरु यस्या सा वरमोरु तलवृद्धी वरमोरु. Note that the word ऊरु in 'a thigh,' coming at the end of a feminine compound, becomes ऊरु, when the first member of the compound is an upamāna or a standard of comparison, e. g. रम्मोरु, according to 'ऊरुतरपदादौपम्ये' पा १.१.६१ (उपमानवाचिपूर्वपद-मूर्तरपद उत्प्रातिपदिक तस्मादूर्ध्व स्यात् । वरमार । सि वौ) वरम is the outer edge of the hand from the wrist to the root of the fingers ('मणिवन्द्यादाकनिष्ठ वरस्य वरमो वहि' अमर) and the resemblance between this and the thigh lies in the gracefully tapering shape. वरम is sometimes in the connection explained as the trunk of an elephant. Note Ku 1 36 and Bhattakavya 4 17.

iii 20 १ न विद्यामि I shall not allow myself to offend those, who are worthy of respect. माननीयेषु of course refers to Dusyanta. Sakuntalā means to say whatever might be their relations, Dusyanta, even as her lover and suitor, would always be an object of respect to her. She, therefore, would not like him to do such menial service for her. That would be an offence to him. Williams understands माननीयेषु as 'with my foster father and others.' This means she has no objection to Dusyanta's shampooing her feet, but she first wants to get the consent of her elders for their marriage at all. Otherwise they would be offended. This can hardly be the meaning. It is true Sakuntalā later on pleads she is not mistress of herself. But that's only an after-thought. iii 20 ३—अनिर्वाण (अ + निर् + वा + वत्) not (yet) cooled. The heat of the day had not yet disappeared. समवस्था is the same as अवस्था condition.

Stanza 21 Construe —नलिनीदलकल्पितस्तनावरण कुसुमशयनम् उत्तम्य परिवेषापेक्षं अदम्यं आतपे कथं गमिष्यमि । (आर्या)

The king means to say that it is not possible for Śākuntalā to leave her bed of flowers, which was calculated to cool her body, and go out in the hot sun, for her limbs were too delicate for suffering नलिनीदलै कल्पित मत्मावरण वस्मिन् As Śākuntalā lay on the bed of flowers, her bosom was covered with the cool lotus-leaves. परि परित आसमन्तात् वाच पीडा परिवाधा all-round, complete or thorough suffering तथा पेल्वं मुकुमारं श्मासहंस्तिर्य्य in capable of bearing any strain i. e. helpless owing to all-round suffering As Śākuntalā had already suffered so much from the torments of love, her limbs had become incapable of undergoing any further suffering such as would surely be caused to her, if she moved out in the sun then That was why the king did not want her to leave the bower. पेल्व, which means delicate, can also be taken in the sense of 'slender, emaciated' परिवाधापेल्वै would then mean 'which have become emaciated through suffering' गचचमदु takes परिवाधा as an independent word and explains 'परित वाच पीडा यस्या सा' अभिराम paraphrases परिवाधापेल्वै by मदनपीडादुर्बलै weak through the torment of love.

in 21 3- पौरव is intended to remind the king of his high pedigree. A man of such high family must not act in an indecorous way रक्ष विनयम् protect, observe i. e. have regard for decorum Śākuntalā had not yet become his wife It was, therefore, not proper for him to try to detain her in that way. रक्ष अविनयम् also has the same sense, curiously enough 'Protect immodesty i. e. keep it to yourself, do not exhibit it, do not put it into practice' मदन प्रमवासि—Thus shows how modest Hindu girls are and how foreign to them is the idea of liberty, even when they are under the influence of love in 21. 4, 5-दृष्ट्वा कुलपति is rather a confusing sentence दृष्ट्वा = ज्ञात्वा विचार्य) having come to know all matters, having duly considered them, on consideration ते—Construe this with न दोष ग्रहीष्यति will not find fault with you विदित धर्म येन स विदितधर्मा who knows (all) duties Note धर्म is changed to धर्मन् at the end of a Bahuvrīhi compound, when it is preceded by a single member, according to 'धर्मादिनिष् केवलान्' पा 5 4 114 (केवलात् पूर्वगम्यात् परो यो धर्मश्च्यन्तदन्ताद्द्विहीरेरनिष् स्यात् । कृत्याणधर्मा । केवलात् किम् । परम स्वो धर्म यस्य इति त्रिपदे बहुव्रीहौ मा भूत् । नि को) अन = अस्मिन्नर्थे त्वमत्परिग्रहस्ते The king means There is no

objection, Sakuntalā, to your marrying me even without the previous consent of your elders. For, Kāśyapa knows the duties of all (including those of young Kṣatriya maidens) and when he will consider the whole matter of your marriage, he will have no reason to find fault with you. Besides marriages of the kind on which you are about to enter are not uncommon. There are many girls who have similarly married and whose action has been afterwards approved of by their fathers.

Stanza 22 (construe — उद्ध्यो राजपिकन्यका गान्धर्वेण विवाहेन परिणीता भवन्ते । ताश्च पितृभिः अभिनन्दिताः [मन्ति] । (अनुष्टुप्)

राजपिकन्यका has been cleverly used. It means either 'the daughters of kings and sages' or 'the daughters of king like sages'. In whatever light Sakuntalā may look upon herself, whether as the daughter of a king, or a king like sage, or a sage, the proposition is applicable to her. Another way is to explain राजपिकन्यका in the former sense alone and take the word to distinguish Sakuntalā from mere ऋपिकन्यका in whose case the Gandharva form was not in vogue and the scruples that Sakuntalā felt would have been justified. But Sakuntalā was not a rakanyakā and therefore she need not deter from a Gāndharva marriage. This explanation would appear better in view of the fact that the Gāndharva form was considered best for Kṣatriyas ('क्षत्रियस्य तु गान्धर्वो विवाहः श्रेष्ठ उच्यते'). But the first has the advantage of taking into account the possibility of Sakuntalā's considering herself to be a rakanyakā for all practical purposes, as she had been brought up by a rājā. The Gandharva is one of the eight forms of marriage mentioned in the śrūti and, proceeding entirely from love and the mutual inclination of a youth and a maiden, is concluded without any ceremonies and without consulting relatives. Note 'ब्राह्मो देवस्तपिर्वार्यं प्राजापयस्तथाशुतः । गान्धर्वो राजसदृशं वैजाचरचाटमोऽथम ॥ 21 - इच्छान्मोन्मसमीष कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयः मैथुन्य काममभव ॥ 32' Ms B. In every society there are always some young men and women, who on account of intense mutual attraction and affection, begin to live as husband and wife without the consent of elders or without any formal marriage ceremony. The Gāndharva form of marriage must evidently have been evolved by ancient

Hindu law gives to legalize these irregular unions this shows their commendable sense of realism and readiness to face facts

iii. 22 2—अनुमानयिष्यामि (1st pers sing. of the future of अनु + मानयति, which is 'causal from मन् मन्यते अनु + मन् to consent) cause to give consent, ask their consent The friends had already consented, as could be seen from their behaviour. Śākuntalā, therefore, says भूयोऽपि

Stanza 23 Construe —यावन् [हे] सुन्दरि, पिपामता मया अपरिक्षत-कोमलस्य अस्य नै अधरस्य रस, पट्पदेन नवम्य कुमुमस्य [रम] इव, सद्य गृह्यते । (औपच्छन्दसिक)

The idea that the lower lip of young maidens contains some delicious kind of juice or nectar and that lovers take delight in drinking it, is common in Sanskrit poets Dasyanta wanted to do this before he would let Śākuntalā off. But poor fellow ! An unexpected arrival prevents him from carrying his heart's desire into practice Kālidāsa is so harsh upon Dasyanta at this nick of time, because rules of Sanskrit dramaturgy do not allow the representation of kissing etc on the stage पिपामता pres. part from पिपामनि, des of पा पिबति to drink अपरिक्षत p. p p from परि—क्षण 8 u क्षणोति—क्षणुते to hurt to injure, unhurt i e unknissed) अत एव कोमल मदमृग्य gently. This is in view of Śākuntalā's present condition and also in accordance with rules of erotic science, which lay down that women, who are delicate like flowers, should be approached with gentleness If violence be practised by men, who have not gained their confidence, they become averse to union as such Read 'कुमुमसवर्माणो हि योषित मुकुमारोपक्रमा । तास्त्वनधिगतविश्वाम प्रसभमुपक्रममाणो सप्रयोगदेषिण्यो भवन्ति ।' वात्सायनकामसूत्र ३ २. ०. Bhavabhūti has quoted this passage in his Mālaticādhaya vii.

iii 23 --In 'अकुन्ला परिहरति नाट्येन' there is no special propriety for नाट्येन for the character, who acts the part of Śākuntalā, must actually avoid being kissed iii. 23 2, 3—चक्रवाकव्यूके—क shows अनुकम्पा You are to be pitied because you must now separate from your lover' रजनी—The Cakravāka couple becomes separated at night Here was 'thus somebody who would separate the lovers It may be noted that though the friends had left the bower, they were loitering

about in the vicinity, keeping watch over the privacy of Dusyanta and Sakuntalā. And when old Gautamī arrived, they informed Sakuntalā of the fact by means of this suggestive sentence, which refers to Dusyanta by *Calravāṇa*, to Sakuntalā by *vadhū* and to Gautamī by *rajanī* in 23 6—*शरीरवृत्तान्त* the account of my body *वृत्तस्य अन्त* the end of what has happened i.e. all the details from beginning to end in 23 11—*जाते* lit one born, offspring, child. It is a term of endearment in 23 13 *विशेष* improvement in 23 17—*परिणत* about to end, almost ended 'आदिकर्मणि वन' The word is explained in this way, because the king has just said 'अनिर्वाणा दिवस' 'मायत्रने सवनकर्मणि' of the last stanza need not much frighten us, as we can easily suppose that it was evening a short time after in 23 21—*सुप्तो मय* when (the object of) your desire easily presented itself in 23 22—*अनुद्यमे* (remorse, regret) *सहित* यथा तथा विषदितस्य regretfully separated. The compound is also split up as *सानुद्यम* 'विषदितस्य' O repentant one! of thee who art separated etc. *साप्रलम्भ* and proper Sakuntalā means to say her heart acted timidly *वातरमाव* न मुञ्चति) when Dusyanta was near her. Now that separation has come, anguish is improper for it is the result of the heart's own mistake in 23 23 *आमन्त्रये*. Note that *आ + मन्त्र* *मन्त्रयते* means to take leave of, to bid adieu to, but not to invite, which is the sense of *नि + मन्त्र*. So remember the correct word for invitation is *निमन्त्रणम्* not *आमन्त्रणम्* in 23 24—*हृत्पादल्य* is really an address to the king, who lay concealed behind the branches. Old Gautamī must have thought it to be an innocent childish address to the bower. Both the bower and the king were *सत्तापहारक*. While the one removed her bodily torment, the other dispelled mental anguish. The sentence *हृत्पादल्य* 'परिमोक्षाय' is a good example of *अप्रस्तुतप्रशसा* (तुल्ये प्रस्तुते तुल्यमा वच) For Sakuntalā really wanted to address the king and not the creeper. For a similar scene of leave taking compare *दशकुमारचरित* पूर्वपीठिका उच्छ्वास 5 p. 82-83 (our edition) in 23 25—*अतो* सिद्धय. Compare 'There's many a slip between the cup and the lip'. Perhaps in the present case the king would like to read this English adage as 'There's many a slip between the lip and the lip'.

Stanza 24 Construe —पद्मलाक्ष्या अङ्गुलिसवृतावरोष्ठं प्रतिषेधाक्षरं
विकलवाभिरामं मुहुः असविवर्तिं मुखं [मया] कथमपि उन्नमितं चुम्बितं तु न ।
(ओषच्छन्दमिक)

With a sigh the king describes how narrowly he missed the much-sought and much-valued opportunity of kissing his darling. The description is so realistic that the scene actually seems to stand vividly before our eyes. The stanza may, therefore, be safely quoted as an instance of *prasāda* or perspicuity. पद्मन् n an eye-lash. Note 'पद्मं सूत्रादिभूदमाणे किञ्चरके नेत्रलोमनि ।' विद्वद् पद्मानि सन्ति प्रशस्तानि अन्योरिति पद्मले । पद्मले अक्षिणी यस्या सा पद्मलाक्षी one having lovely eye-lashes. पद्मन् has the possessive termination लच् optionally attached to it in the sense of प्राणस्य, according to 'सिध्मदिभ्यश्च' पा ३ 2.97 (लच्वा स्यात् । सिध्मल सिध्मवान्) पद्मन् is included in the सिध्मादिगण अघर + ओष्ठ yields, अवरोष्ठ or अवरोष्ठ, according to the Vārtika 'ओष्ठोष्ठयो ममाने वा (परहपम्)' (स्थूलोत्तु । स्थूलोत्तु । विम्बोष्ठ । विम्बोष्ठ । समासे किम् । तवोष्ठ) The lower lip was covered with her finger or fingers in a characteristically feminine manner in order evidently to prevent the king from drinking the nectar contained therein. Sakuntalā was therefore, unable to utter properly words of prohibition (प्रतिषेधस्य अक्षराणि) such as, 'मा, मा' which, being labials, require free use of both the lips. She consequently grew distressed (विकलव) and yet looked so attractive (अभिराम) to the king मुहुः अंसविवर्ति repeatedly turning towards the shoulders. This is a very characteristic movement of women to avoid being kissed. तु is suggestive of repentance or regret. Oh, what a fool I was in not forcing a kiss under those circumstances! Compare 'अथ तु इति निपातस्य अनुतापव्यञ्जकत्वम्' साहित्यदर्पण under iv 11 ab.

Stanza 25 Construe —इयं तस्या वरीरलुलिता शिलाया पुष्पमयी यस्या । एष नलिनीपत्रे नखैः अर्पितं कलान्तं मन्मथलेख । इदं हस्ताद् भ्रष्टं विसाभरणम् इति आसज्जमानेक्षणं [मन्] दून्यादपि वेतमगृहान् सहसा निर्गन्तुं न शक्नोमि । (शार्दूलविधीडित)

Though the cane-bow was now empty. The king could not leave it all at once as his eye was being riveted (आमज्जमान) on the various objects that recalled memory of Sakuntalā. As the king utters the words इयम्, एष and इदम् he points to the respective objects referred to. लुलिता pressed down or crushed. In this stanza we see Dasyanta, the lover. How long would he

linger in the bower and dwell upon that scene? , No time limit could be set for the vagaries of a lover. The poet, therefore, cleverly manages to call him away by the cry of an ascetic, who grows alarmed at the shadows of goblins round about the altar (वेदी परितः) and appeals to the king for help.

Stanza 25 Construe—सायतने सवनवर्मणि सप्रवृत्ते [सति] हुताशनवती वेदी परितः प्रवीणां मुख्यापयोदकपिशा पिशिताशनानां छाया बहुधा भयमादधाना [मस्य] चरन्ति । (वमन्ततिलका)

सायतने—The *taddita* णि is applied to indeclinables of time such as साय, चिर etc in the sense of 'belonging to,' according to 'सायचिरप्राह्णनेप्रवेज्यवेम्यष्टधुपुली तुट् च' पा १ ३ २३ (सायतनम्, चिरतनम् etc.) सवनवर्मः sacrificial rite अशनानि इति अशनः । हुतस्य अशनः fire who eats up what is sacrificed. Or हुतम् अशनः (food) यस्य हुताशनवतीम् indicates that fire is enkindled on the altar and oblations are about to be offered. That was why the demons began to hover about वेदीम्—Note that परितः governs the accusative, according to the Vārtika 'अभितः परितः-ममयानिकयाहप्रतियोगेऽपि' मुख्यापयोदा इव कपिशा रक्तकृष्णवर्णा reddish brown like evening clouds छाया छायांमस्य आकृतय इत्यर्थः shadowy figures पिशितः (raw flesh) अशनः येषां ते goblins, evil spirits. The goblins were red and dark in appearance. Clouds are usually dark, but in the glow of the evening they are tinged red as well. That is why these goblins are compared with evening clouds. Then again the goblins did not present themselves like ordinary human beings. They appeared more like shadows than like individuals of flesh and blood. Hence they are referred to as shadows (छाया). One point worthy of note here is this. How can the shadows be reddish-brown? 'Shadows', we know, have only one colour viz. dark, whatever may be the colour of the objects that cast those shadows. Are we to suppose that the shadows of these evil spirits were colourful like work turned out by coloured photography in modern days? The truth perhaps was that what the sages saw was not really shadows, but shadowy figures of evil spirits. And these figures were of reddish brown colour. As the ascetics could not define them, they described them as shadows. Note that in this stanza there is अनुप्रास or alliteration in every line.

The love which began in the first meeting between Duryānta

and Śākuntalā in Act I and which was developing during the course of that Act and Act II found its consummation in this Act. With the full consent of her friends Śākuntalā offered her hand to Dusyanta, who was only too glad to accept it. Though we see that the meeting between the young lovers was rudely disturbed by the arrival of old Gautamī we do not at all feel any doubt regarding the Gāndhārva marriage, which had practically been settled in our presence. Śṛṅgāra is the sentiment prevailing in this Act from beginning to end and the way in which Kālidāsa has treated it shows his moderation and good taste. Many a lesser poet would have fallen an easy prey to the temptation of rushing into those excesses of bad taste for which Sanskrit erotic poetry is so famous, when such an excellent opportunity as the meeting between Dusyanta and Śākuntalā presented itself. But Kālidāsa as usual keeps the sentiment perfectly under control and suggests more than what he expresses. The main interest of the Act centres round the figure of Śākuntalā whose mental bewilderment at this critical period of her life deserves to be noted. Though far gone in love, she is yet loath to disclose the real state of her mind even to her bosom friends who are the sharers of her joys and sorrows. When alone with Dusyanta, the state of her mind becomes still more interesting to note.

Two more or less conflicting emotions seem to rend her maiden heart and make her for a time unable to know her duty. On one side was love prompting her to accomplish her happiness by a Gāndhārva marriage with her lover who stood before her beseeching the same, while on another respect for her foster father told her it would be an offence to him to enter into wedlock in his absence and without his previous permission. Love for a time appears to be vanquished. In her confusion the poor girl wishes to consult her friends once more. At this time Gautamī arrives and the meeting abruptly terminates. Love then gets predominance over Śākuntalā's mind and she now begins to rue her hesitation in acceding to Dusyanta's request. All this picture of a young innocent mind thus torn by conflicting duties is so typically Hindu that the beauty of it is lost on one who is not closely acquainted with the ways of the Hindu society and who consequently begins to wonder why Śākuntalā should feel that kind of hesitation at all.

ACT IV

THE PRELUDE

Dugyanta and Śakuntalā are duly married according to the Gāndhāria form. The sacrifice for which the ascetics had sought the king's help is over and he is sent back to his capital. The goddess of Śakuntalā's good fortune is to be worshipped and her two friends are, therefore, out collecting flowers for that purpose. Devoted as they are to their friends they become each in her own way anxious about Śakuntalā's future welfare. While Anasūyā does not feel sure whether the king after going to his capital will remember what has transpired at the hermitage, owing to association with his harem, Priyamadī wonders what father Kāśyapa will say when he hears of the whole affair. While they are discussing these matters, an honoured guest is announced and as they talk of arranging for his welcome, they immediately hear a fearful curse pronounced upon Śakuntalā.

And what happened was this. Śakuntalā was in the hermitage and owing to the recent departure of her husband to his capital she was deeply engrossed in thinking about him. In the meanwhile the easily irritable sage Durvāsas arrived and Śakuntalā naturally took no note of him. He thought the young girl slighted him purposely and cursed her to the effect that he of whom she was thinking with such perfect concentration would not remember her even when reminded.

The two friends grow alarmed at this dreadful imprecation. Anasūyā quickly leaves the stage to go to Durvāsas to induce him to return to the hermitage. But the sage proves himself to be too headstrong to turn back. He, however, relents so far as to decree that his curse will cease to have effect at the sight of an ornament of recognition. The friends consider this to be a distinct ground for hope, for they know that Dugyanta has given to Śakuntalā his signet-ring as a souvenir at the time of his departure and that the ring will be a sure means of nullifying the effect of the curse. In view of Śakuntalā's natural delicacy they, however, decide not to tell her anything regarding this curse.

iv 0 2—कुसुमावचयम् the gathering of flowers. The word अवचय requires some explanation. The root चि takes the कृत् affix घञ्, which causes Viddhi, when it means 'taking by the hand' and does not mean that the thing is stolen according to 'हस्तादाने चरस्तेये' पा 3 ॥ 10 (हस्तादाने इत्यनेन प्रत्यासत्तिगद्वयस्य लक्ष्यते । पुष्पप्रचया । हस्तादाने किम् । वृक्षाद्यस्थितानां फलानां दष्ट्या प्रचय करोति । अस्तेये किम् । पुष्पप्रचयञ्चोर्वेण । मि को) What all this amounts to is अवचय = collection of things by the hand i. e. of things which are near and अवचय = (1) collection of things not by the hand, but by such means as a stick i. e. of things which are at a distance or (2) collection by theft. कुसुमावचय would thus mean either that the flowers were not within the reach of the hands of the girls, or that they were stealing them. Rāghava favours the former view and says that the flowers not being within the reach of the girls, they had to climb the trees for collecting them. It is easy to see that this explanation is unnatural and that Kālidāsa should really have used कुसुमावचाय, as 'in अन्यत्र यं कुसुमावचाय कुलध्वमन्नास्मि करोमि सय । नाह हि द्वार भ्रमितुं समर्था प्रसीदताय रचितोऽञ्जलिर्व ॥' of K. P. 2. But the form must be regarded as an instance of poetical licence. Kālidāsa already has used it in his Mālavikāgnimitra (वयस्य, एषा कुसुमावचय-व्यग्रहस्ता मरव्यस्ते डरावत्या परिचारिका चन्द्रिका समागच्छति' Act 11.) Also read 'तेन हि अस्मञ्च भिलापट्टके मूहत्तमुपविशतु भर्तृदारिका । यावद-हमपि कुसुमावचय करोमि ।' भास's स्वप्नवासवदत्त iv 30, 31, 'ततः प्रविशति पुष्पावचयव्यग्रा सकलणीतुम्यमाकर्णयन्ती मीता' उत्तररामचरित in Note that Vāmana condemns the form by calling it foolish 'अवतरा-वचायशब्दयोर्दीर्घद्वन्द्वत्वव्यत्यासो बालानाम्' का सू 3 2 40, the actual forms condemned being मास्तावतार and पुष्पावचय iv 0. 4—निवृत्त कल्याण (bliss, happiness) यस्या. The use of the word कल्याण shows that the spiritual aspect of the marriage is more prominent in Anasūyā's mind. This is as it should be in her case. iv 0 10—इतोत्तमम् transpired here iv. 0 13—विचित्रा at ease, free from anxiety. गुणविरोधिन opposed to (expectations of) virtues (formed of them) i. e. belying those expectations न तादृशा ... भवन्ति—It is one of the favourite ideas of Sanskrit poets that a beautiful form also possesses a beautiful soul, though sometimes in the world this is not found to be true. They seem to differ from Goldsmith and believe that handsome is that which handsome looks. Vide *inter alia* 'प्रायो विन्यामु भवन्ति दीपा

यथाकृतिस्तत्र गुणा वसन्ति'3 वराहमिहिर'8 बृहत्संहिता 70 23, 'महाकारस्तातो गुणा' अग्निपुराण 244 G, 'नामेषु गोषु तुरगेषु तथा नरेषु न' ह्यथाकृति मुमुक्षु विजहानि वृत्तम् । Mk 18 16, 'सयमाकृतिर्न ध्वमिचरति शीलम्' Dk 8, 'आकृतिमनुगृह्णन्निगूणा' विद्वत्सालग्रन्जिका । 'बालिके कत्याणिनी तवाविसर्वादिनी वाग्भावेप्याकृतिरियम् ।' K p 149 'मिचेत वा सद्बृत्तपीदृशस्य निर्माणस्य' U 18 'महाभाग, सद्बृत्तं खलु ते निर्माणस्य वचनं मधुरतया लक्ष्यते' Mb 11, 'आचारसदृशप्रज्ञ R 1 15 'आकृतिविशेषप्रत्ययादेनामनूनवस्तुना मभावयामि' M 1, 'आकृतिरेवानुमापयति अमानुषताम्' K p 132 'न तुलाविषये नवाकृतिर्न वचोवर्त्मनि ते सुवीज्या । स्वदुदाहरणाकृतौ गुणा इति सामुद्रिकसार-मुद्रणा ॥' N 2 51 A similar idea is found in Spenser *Hydriot in Honour of Beautie* 'Therefore whenever that thou doest behold, A comely corpse, with beautie faire endewed, Know this for certaine, that the same doth hold A beauteous soule For all that faire is is by nature good', and also in Shakespear's *Twelfth Night* 1 2 'I will believe thou hast a mind that suits, With this thy fair and outward character' Williams does not seem to understand the meaning of the sentence 'न भवन्ति', for he translates 'Such distinguished characters as these do not become opposite in their qualities (to what they formerly were)' The difference between the characters of the two girls is once more revealed in the kind of apprehension they feel regarding Sakuntalā's future Anasūyā rightly thinks that the king when once in the company of his loved queen's may possibly forget Sakuntalā. It is not uncommon for kings to enter into such love affairs and then to cast off their temporary beloveds. This fear was correct and proceeded from a real understanding of the character of libertines such as kings in ancient India were generally found to be. This is worthy of Anasūyā Priyamvada is a superficial girl. She is much too carried away by the king's exterior. Because the king is so majestic to look at, therefore he cannot be false to his promise That is her argument. She is on the contrary afraid what father Kāśyapa will say when he learns the whole affair. Anasūyā rightly quiets her fear by pointing out that the father's only desire is to bestow his daughter on a worthy object, and if that is fortunately accomplished, he will have no reason to complain. 10 24-बलिषमं the rite of worship, or the performance of worship 10 50-अनिधीनाम् of an honoured guest निवेदितम् = निवेदनम् announce (nt) The plural in अनिधीनाम् is suggestive of respect अनिधीनामिव

निवेदितम् = अतिथीना निवेदितमिव निवेदितम् Note again it is Anasūyā who first takes notice of the guest and becomes concerned about his reception Priyamvadā points out to her that Śakuntalā is at the hermitage and that Anasūyā need not grow anxious about the reception But says Anasūyā, Śakuntalā is not to-day present with her mind, as she is engrossed in thinking about her lover She, therefore, says that the flowers are enough and they start for the hermitage with a view to look to the comforts of the guest Some editions (Williams, Nirṇayaś'gara and Cappeller) give 'जह अमनिहिता' to Priyamvadā and make it 'आत्मगतम्' There is not only no point in this arrangement, but it actually mars the beauty of the passage. Why should Priyamvadā say that sentence to herself? In that case Anasūyā's 'भवतु अलभेतावर्द्धम कुमुमं' would appear so abrupt, for no reason is stated why the collection of flowers should be discontinued with such haste Our arrangement, therefore, is best, iv 0 35—अतिथि परिभाषिणि अनिधिपरिभवितु शीलं यस्या तादृशे O slighter of guests

Stanza 1 Contrue.—अनन्यमानसा य विचिन्तयन्ती तपोवनं माम् उपस्थितं न वेत्ति, न बोधिनं अपि मन्, प्रयत्नं प्रथमं कृत्वा कथामिव, त्वा न स्मरिष्यति । (वृक्षमिवल)

यम्—How is it that Durvāsas knows that Śakuntalā is thinking of some man, probably her lover? The sage, it appears was a shrewd लौकिकज्ञ He knew that a young girl could not be so completely absent-minded except when engrossed in thoughts about her absent lover न अन्यस्मिन् मानसं यस्या whose mind cares not, or is regardless of, anybody else तपोवनम् aggravates the fault The guest was not an ordinary one He was rich in penance. उपस्थितं also has the same effect The worthy guest was not met accidentally on the road He had arrived near (उप) of his own accord (R) The curse was to have the effect of an intoxicating drink on Śakuntalā's lover as far as her remembrance was concerned Not only would he not remember her of himself, but even when reminded by her he would not do so A man who is drunk remembers not what he has said before he took the intoxicating liquid But even when reminded of it by somebody else, he cannot do so न्वास्—Note that this word does not mean Śakuntalā alone, but by metaphor त्वत्तद्वद सयम्

The king must have observed Gautamī well. For it was she who had put a stop to his romance with Sakuntalā at the end of the last Act. But when Gautamī arrives in his court and speaks to him (Vide p. 112 below) Duryōta does not recognise her. He must have forgotten her along with Sakuntalā. That is why we have to interpret त्वाम् as stated above.

The allotment of speeches following stanza iv. 1, differs in different editions. A careful examination will show that our arrangement which has been made with due regard for the characters of the two friends so far revealed, but which is found in none of the four representative editions on which our text is based, is the best. Two points that weighed with us in this arrangement may be noted. First, Duryōtas had gone away enraged at what he considered to be a wilful insult offered to him. He had to be propitiated and brought back. Which of the two friends was more suited for this undertaking? Surely, a serious character was necessary to deal with a person of the type of Duryōtas. A light-hearted girl like Priyamvadā would probably have enraged the sage the more. Secondly, one of the friends who remained on the stage stumbled in agitation and allowed all the flowers, collected with such care for divine worship, to fall on the ground. Inasmuch, we know, was a cautious girl. Such carelessness was in her case impossible. Priyamvadā on the other hand was very likely to get unsettled at hearing the fearful curse and stumbling in her case was an easy possibility. Our arrangement conforms to these two considerations.

iv. 1. 6—यस्मिन् कस्मिन्नपि is an idiomatic combination of यद् and स्मिन्, and expresses an ordinary person. Compare such combinations as 'येन केन प्रकारेण' and the Marāṭhī 'कदा तथा पैकी', Duryōtas is a proverbially irritable sage of Hindu mythology who was the son of Atri and Anasūyā. He is represented in the Purāṇas as excessively choleric and inexorably severe. Even a small occasion is sufficient to excite his rage. Bāṇa refers to him as 'वतिरोषणं प्रवृत्ता' in हृषिकेश उच्छ्वासम् 11, Par. 2, q. v. for an instance of his easy provocation. कटु quick, उन्मूल्य impetuous दुर्गर difficult to be checked. iv. 1. 10—अर्घोदकम् water for worship 'मूल्ये पूजादिषावर्ध'. For another sense of अर्घ्यं vide p. 213 *supra*. iv. 1. 13—आवेगस्थविनाया who stumbled, in agitation अवहल is a peculiar formation which cannot be easily

accounted for by grammar. It means हस्ताग्रम् the palm of the hand. There is no doubt about it. But how is it that अग्र comes at the beginning of the compound? This is answered as follows.

(1) Take अग्र as an adjective meaning 'ending', then अग्रश्च अग्रो हस्तश्च the ending hand i.e. the part of the hand which is at the end i.e. the end of the hand viz. the palm. This is open to the following objection. In कर्मवारय compound where the first member is an adjective e.g. नील च तदुत्पल च नीलोत्पलम्, नीलत्व is identical with उत्पलत्व i.e. the quality नील pervades the entire उत्पल. But in the present case अग्र and हस्त are not identical, for the relation of अवयव and अवयवी exists between them. This may be answered by saying that the two should metaphorically be considered as identical on account of the same relation of अवयव and अवयवी between them. This means that हस्त which is an अवयवी, metaphorically stands for a part thereof viz. the palm (अवयवी हस्तशब्द लक्षणया हस्तैकदेशे नलत्वे वर्तते). अग्रत्व now becomes identical with हस्तत्व i.e. नलत्व and the difficulty pointed above is removed. Vāmana favours this view in his का सू ३ २ २० हस्ताग्रहस्तादयो गुणगुणिनामेवामेवाम्याम्. In this way are to be accounted for forms like 'अग्रकेश' (Rs. 1 14), 'अग्रपीणा' (हर्षचरित ३ ३, Par 27)

अग्रपाद' (M m 12) etc. In the present case Rāghava proposes two more interpretations. (ii) Understand अग्रहस्त as an independent word (into the meaning of the component parts of which we are not to look) for the palm of the hand. (iii) There is no rule regarding पूर्वनिपान in Pāṇini. Therefore we should translate 'अग्रहस्तादो' as 'हस्ताग्रान्'. This view is unsatisfactory since अग्रहस्त is found used in Sanskrit also. On the whole (i) appears preferable for अग्रहस्त vide *inter alia* 'अनेनाङ्गुलीयकेनोद्धमिन्नकिष्कणकेशरेण कुक्षुमिन् इव ते अग्रहस्तं प्रतिभ्रान्ति' M 1 'न्याजं कन्दकस्य कारणान् मया प्रनार्त्ते अग्रहस्ते' Ibid iv, Ku 5 63 Ku 5 29. The word also occurs in मृच्छकटिक iii and रत्नावली iii.

The stumbling of Priyamvadā serves a dramatic purpose. What is she to do on the stage when Anasavā goes away to prostitute the sage? She cannot proceed to the hermitage to make ready the vighodika as one may expect her to do because the audience has to be informed what the result of Anasavā's meeting with Durvāsas is and for that Priyamvadā's

presence on the stage is necessary. The poet therefore, makes her stumble and keeps her engaged in gathering up the scattered flowers till Anasūyā's return. The stumbling of Priyamvadā and the scattering of flowers may also have been intended as an evil omen suggesting that all is not well with Sakuntalā's marriage.

iv 1 23-प्रथमम् is used as an *avyaya* or *adverb*, meaning for the first time दुहितृत्वेन प्रथमम् अपराधमिति प्रथम इत्यर्थः Or take प्रथमम् as an adjective and supply अपराधम् (= अपराध) or स्वस्तिम् as the noun for it प्रथमम् would then mean the first (offence) दुहितृत्वस्य is an appeal to Duryāsas' sentiment, Sakuntalā was like a daughter to him Her fault therefore especially when it was the first and when she did not know the power of his penance, deserves to be forgiven iv 1 29-ममय हि disappeared while just saying (this) This shows he did not desire to discuss the subject any more with her, but wanted to terminate the meeting immediately iv 1 33 स्मरणीयम् (स्मरति अनेन) a souvenir, a memento Mark the peculiar use of the locative in उत्तिष्ठन् स्वाधीनोपाया in that i.e. when she has that in her possession, she will have the remedy of removing the curse in her power iv 1 43-दुयोदेव मयी—This shows almost a parental affection and concern for Sakuntalā on Anasūyā's part This is quite in keeping with her character iv 1 44 45—को सिञ्चति—Anasūyā had already compared Sakuntalā to a Nāgamālikā flower ('नवपात्रिकानृमुपेतवा त्वम्' i 1-7) She now refers to her merely as 'पट्टशिखरवा' Priyamvadā is probably reminded of Anasūyā's simile on a previous occasion and speaks of Sakuntalā as the Nāgamālikā creeper

This Prelude is one of the most important scenes occurring in this play For, it contains the curse of Duryāsas which forms the pivot on which the whole action of the drama turns The curse is purely an invention of Kalidasa and no trace of it is found in the Mahābhārata from which Kalidasa has drawn his plot We learn from the Vākambhaka that the Gandhārī's marriage between Duryānta and Sakuntalā was duly celebrated as expected from the incidents that occurred in Act III Duryānta was given leave to return to the capital by the ascetics, whose sacrificial session was over When the king started, he gave to Sakuntalā his signet ring as a souvenir and told her that

within three days he would send a messenger to take her away (vide Act iv 12) This ring which thus came into Śakuntalā's possession, plays an important part in the play and is exactly the abhijñāna that figures in the title of this drama That the ring is to Śakuntalā a much-prized treasure not only because it is a gift to her from her husband, but from quite another point of view, is clearly brought home to us even at this stage.

The almost parental solicitude with which the girls decide to keep Śakuntalā in ignorance of the curse looks so natural in view of their sincere regard for her happiness and their consequent desire to avoid causing her unnecessary pain, that its dramatic significance is almost lost sight of Much of the charm of Śakuntalā's character her nobility of heart and purity of life, her chastity and her devotion to Duśyanta even after the incidents in Act v would have been lost, if she had known that her rejection proceeded from the effect of the curse The poet, therefore has taken advantage of her friends' anxiety for her happiness to avoid this possibility and made her absent-minded, when the curse was actually pronounced And both these devices are so natural

One question which strikes us in this connection is Why was it that the two girls did not inform father Kāśyapa of the curse especially when they saw him sending Śakuntalā to Hastinapura ? They should have known that Duśyanta would not remember her They probably relied too much on the ring with which, they thought, Śakuntalā would be able to remove the king's doubts if occasion arose But our point is why, with all their solicitude for Śakuntalā's happiness, should they be instrumental in putting her in the ridiculous position of being obliged to remind Duśyanta of his affection for her when they knew for certain or ought to have known that the king could have no remembrance of Śakuntalā ? The easiest way of avoiding such a situation was to send the ring to Duśyanta even before Kāśyapa arrived. Why did the fore-seeing Anasūyā not do it ? We would presently find her calling the king ignoble and complaining that no letter had been received from him during that long period But why should she expect any letter at all ? She knew there was the curse, which must have made Duśyanta forget everything about Śakuntalā It is true that if the ring had thus been sent to the

king, the drama would have come to an end with Act IV. But that is no answer to the above question.

The truth appears to be that these young girls in the innocence of their heart could not fully realise the significance of Durvasas' curse though they knew of it. That was why day after day they were expecting a letter from the capital though no such thing was ever likely to be. Not that they doubted the efficacy of the curse. But their young imagination could not picture to them the sight of Sakuntala standing in Dusyanta's court and forced to prove her virtue. The ring was in Sakuntala's possession and with its help they hoped that everything would be all right. To be aware of calamity and yet to be unable to realise the full significance thereof—such apparently contradictory things do occur in the domain of love especially when the calamity refers to a loved person. And this was what happened in the case of Anasūya and Priyamada too we think.

THE MAIN SCENE

[A few months have elapsed since the occurrence of the incidents described in the last Vislambhaka. Sakuntala is *enceinte* and signs of pregnancy are clearly visible on her body. No letter is received from Hastinapura and Anasūya grows extremely anxious. She once suspects the king's perfidy, but then remembers it must be the curse that is working mischief. In the meanwhile Kāśyapa returns from his long journey to Śomatirtha and Anasūya has no heart to inform him of what has happened in his absence. She is, however, saved from this difficulty by an incorporeal voice that acquaints Kāśyapa with the marriage of Dusyanta and Sakuntala when he enters the fire chamber. The sage is glad and congratulates Sakuntala on her choice for no better husband than Dusyanta can have been found. He then decides to send Sakuntala to her husband that very day.

Preparations are then made for Sakuntala's departure. Her friends decorate her with the ornaments obtained from trees, that have yielded them up out of affection for her. Kāśyapa who has had his bath, waits to see her off before beginning the practice of his daily penance. Sūrgarava and

Sāradvata two trusted pupils of Kāśyapa and Gaṇṇamī accompany Sākuntalā. A most pathetic scene of leave-taking is witnessed. Not only the two friends, who have been Śākuntalā's constant companions but also the great sage Kāśyapa and even the animals, birds and trees in the penance-grove are touched at the departure of their beloved relative. When about to separate, the friends advise Śākuntalā to show the ring to the king, if he prove slow at recognising her. This makes the heart of Sākuntalā quake but she scarcely realises the fate in store for her. The departure of the party leaves Kāśyapa and the two girls in sorrow, but the sage feels in a way greatly relieved by sending his daughter to her husband which to him is tantamount to returning a valued deposit to its owner.]

iv 1 49—प्रवानात् = प्रवासं कृत्वा, according to the Vṛtika न्यक्लोपे कर्मण्यधिकरणे च' (प्रानादात् प्रेक्षते । असनात् प्रेक्षते । प्रानादमासह्य आसने उपविश्य प्रेक्षन इत्यर्थः । मि. की), which means that when the sense of an absolutive is suppressed in a sentence the object of the absolutive, or the place where the action takes place is put in the ablative case. Or प्रवसति अस्मिन् इति प्रवासं परदेजं तस्मात् प्रकाशम् open air, open space. iv 1 51—हन्त shows surprise mingled with regret. He did not expect that it was dawn. He was sorry he had slept so long.

How was it that such a great sage as Kāśyapa who must have been scrupulously devoted to his karma and penance, passed his time in bed till it was morning? Such an objection is by some raised against this passage. To this it may be said that the objection proceeds from ignorance of human nature. Kāśyapa had returned (probably the previous day) from a long journey. Journeys in ancient India were not the easy business they are in these days of railways and motors. It was, therefore, perfectly human if Kāśyapa slept on longer than usual on this occasion. It is the common experience of even modern times that when one returns from a long journey, one always sleeps longer than one ordinarily does. And we believe the poet shows himself to be a close student of human nature when he depicts that even the great Kāśyapa is no exception to the rule. Otherwise the same objection may easily be stretched in other directions. Why was the great Kāśyapa moved almost to tears, like an ordinary father of the world, at the departing

of his daughter ? Why did he not, after his bath, at once proceed to his Sandhya etc ? Why did he postpone his तपानुष्ठान till he saw his daughter off ? The truth is that these apparent derelictions of duty are really no drawbacks in those respective persons. They only serve to show the human element in their character and that is exactly what counts most in a drama.

Stanza 2 (astru) —एकत्र औषधीना पतिरस्मदित्यग याति । एषत्र जातिद्वन्द्वनाद्वपु रसर अत्र (उदति) । तेजोद्वयस्य युगपद्वधमनोदयाम्ना लोक जातमद्वन्द्वनात्तु नियम्यत इव (गान्धर्विण्या)

It appears it was the 15th of the lunar month on that day. The pupil, therefore, could observe on one side the moon going down and on another the sun rising. This simultaneous fall and rise (युगपद्वधमनोदयो) of two luminaries (तेजोद्वय) seemed to him to be a lesson to the world as regards the various changes of its condition. The lesson was that while one falls, another rises. This is the usual way of the world. 'चम्यत् परिवर्तन्त दुत्तानि च सुप्तानि च ' कस्याप्यन मुरमुपतन दुग्धमेकान्तनो वा । नीर्वाण्ययुषि च दगाचयनमियमेणा ॥ Mc 14, 'द्वन्द्वानि सर्वस्य यत्र प्रसक्तान्द्वलामगमिद्वन्द्वनीनि रात्रे । अतस्त्रिप नैकालमुद्योऽस्ति कश्चिद्वैकातदुक् पुष्टर पुष्टिव्याम् ॥ ' वृद्धचरितम् ॥ 18 The phenomenon of two luminaries simultaneously gaining lustre and losing it had already struck the fancy of Kālidāsa though in different connection. Vide R 11 82. The moon is called औषधीना पति or 'the lord of herbs or plants, because she is supposed to exercise influence over their growth. Read 'गामाविदय च भूतानि वाग्याम्यहमात्रमा । पुष्पाणि औषधी सर्वा मामो मृगा रमा मव ॥' भगवद्गीता 15 13. Modern science has proved this supposition to be correct. Another and the more correct view is that this epithet properly belongs to the famous Vedic plant Soma which was so called owing to its great importance in sacrificial rites. When, however, Soma came to signify the moon ॐग्ध सा also became the moon's epithet. R ghava finds the following significance in this epithet. 'अतिदुग्धरणां विपनिमहृषवेना सका आपयमन्माया पतिप्यस्तदित्तर गानागमयमभिद्योतयितुमन्यद्व्यगदा ।' अम्न is the name for the mountain in the west, behind which the sun and the moon are supposed to set as उदय is the name of that over which they are supposed to rise. These are also often referred to as दम्नाच and उदयाच अविष्ट अरुण पुरसर येन who has manifested Aruna as his fore runner or herald. Supply

उदेति, प्रादुर्भवति or merely वर्तते as the verb for जगं the sun. For a similar idea compare 'अरुण इवपुर यरो रवि पवन इवातिजवं जलागमम् । शुभशुभमयापि वा नृणा कथयति पूर्वनिदर्शनोदय ॥' हर्षचरित उ ४ अरुण is the son of Vinatā and Kāśyapa, being the elder brother of Garuda. Vinatā prematurely hatched the egg and her child was born without thighs and hence Aruna is called anūru, thighless or vipāda, footless. The Mahābhārata gives two accounts as to how he came to be the chariotter of the sun. One account says that as soon as he was born, his great lustre attracted the attention of the sun who being pleased, made him his chariotter. Vide आदिपर्व 16 'नन पुत्रार्थिनी देवी व्रीहिना च तपस्विनी ॥ १६ अण्ड विभेद विनता तत्र पुत्रमपश्यत् । पूर्वार्चकायनपद्ममितरेणाप्रकाशता ॥ 17.. उद्यत्त स ह्यशुभं दृष्ट्वा तमरुणं प्रभु । स्वतेजसा प्रज्वलन्तमभिनत-सप्ततेजसम् । सारथ्ये कल्पयामास प्रीयमाणस्तमोनुद ॥ 24' Another account says that the sun who had brought upon him the enmity of Rāhu by exposing him at the time the nectar-churned out of the ocean was being served to the gods, once became enraged at them when he saw that none of them came to his help when he was being swallowed by Rāhu now and then. He, therefore thought of burning the whole world as a kind of revenge on the ungrateful gods, and the sages thereupon waited upon Brāhmā who told them that Aruna would sit on the chariot of the sun in his front, diminish his lustre and thus prevent him from burning the world. From that time Aruna takes his seat on the sun's chariot as a safeguard of the world against his excessive heat. Vide आदिपर्व 21 'एष लोकविनाशाय रवि-रद्यन्तुमुद्यन् । दृष्ट्वन्नेव हि लोकान् स भस्मराशीकरिष्यति ॥ 15 तस्य प्रतिविधानं च विहितं पूर्वमेव हि । कथ्यपस्य मुतो धीमानरुणेन्याभिविद्युन् ॥ 16 महाकायो महातेजा स स्यात्सति पुरो रथे । करिष्यति च सारथ्यं तेजश्चान्य हरिष्यति ॥ 17 लोकानां न्यस्मि चैव न्यादपीणा च विवीकसाम् । ततः पितामहाज्ञात् सर्वं चक्रे तदारुण ॥ 18' Williams thinks that Aruna's imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, in the blaze of the coming day. For the general idea in the stanza compare आर्चचारुदत्त, भगवतले प्रतिवसन्ती चन्द्रमूयवपि विपत्तिं लभेते, किं पुनर्जना मरणभोक्ता मानवा वा । लोकं कोप्युर्न्यत पतति कोपि पतितोऽप्युत्तिष्ठते ॥ 'Mk. ४, 'कुम्भचनमपश्चि श्रीमदम्भोजपण्ड त्यजति मदमुलूकं प्रीतिमाश्चन्द्रवाक । उदयमहिमरश्मिप्रतिनि दीनाशुरस्त हतविविधसितानां ही विचित्रो विपाक ॥' Si. 11 14.

Stanza 3 (Construe — शशिनि अस्तहित (सति) मय कुमुदती संस्मरणीय-
गोभा (सती) मे नृष्टि म नन्दयति । मृगमवलाजनस्य ईष्टप्रवामज्जनितानि दुःखानि
अनिमात्रमुदु महानि (सति) । (वमनानिरुका)

As the moon was going down the lotus plant began to lose its previous beauty and no longer gladdened the pupil's eye. The fact therefore naturally occurred to him that in the case of women the pangs caused by the journey of their loved relatives are indeed extremely hard to bear. The stanza further suggests the departure of Duryanta and the consequent अनिमात्रमुदु महानि sorrow of Sakuntal. The following are compared कुमुदती-अमला-सकुन्तला, शशी-उष्ट-दुष्यन्त अतर्धान-प्रवास-राजाधानीगमन. It must be remembered that the pupil cannot have meant this suggestion. It only strikes the audience which enjoys it immensely. The stanza therefore is an excellent example of what in English is called dramatic irony.

The objection that this stanza is an interpolation because it is not possible for the pupil to entertain that suggestion as he does not know anything of the love affair between Duryanta and Sakuntal proceeds from want of proper appreciation. Nobody says the pupil means that suggestion. He only makes it unconsciously and therein lie the beauty of the passage and the skill of the poet. But how could the pupil refer to the moon as अस्तहित when only a moment before he had said 'अस्तशिवर याति' ? This is answered by saying that अस्तहित does not mean the moon had already disappeared but that it was about to set. Such kind of आदिशमणि वक्तु is used by Kalidasa scores of times. The third objection against the stanza that is अनिमात्रमुदु महानि is unnecessarily clumsy. दुःखमहानि-मुदु महानि-अनिमात्रमुदु महानि does not surely reveal a good poet. We admit this objection has great force. But it must be remembered that it is based on the idea that because a certain expression is not neat and polished therefore it cannot be Kalidasa's. Such line of argument is often misleading as it is more or less subjective. There is no doubt that अनिमात्रमुदु महानि is clumsy and unnecessarily brings in one superfluous word. अनिमात्रमुदु महानि or मुदु महानि would have been quite legitimate. But clumsy expressions are not quite uncommon in Kalidasa. This we have noted before. Besides 'अनिमात्र' appears to be a favourite word with Kalidasa, like for example the word पेल्व. Vide अतिमात्राहिततलो' 1. 29 a,

तन्माहिमात्रमुत्कण्ठस्व' is 20 7, 8; अतिमात्रकपित्वम्' Ku 5 48' अतिमात्रभास्वरत्नम्' M 1 13 मुहुर्सेह also occurs elsewhere (R. 4 15) Kālidāsa's crime lies in bringing these two together but it is not quite unpardonable and need not be detrimental to his authorship of the stanza. Some again think there is no poetry in 'दुःखानि नूनं दुःसहानि' It must here be remembered that in order to see whether a particular stanza is poetical or not, it is useless to select a few detached words and then proclaim that they are unpoetical. By this method any the most poetical stanza could be shown to be void of poetry. Though 'दुःखानि नूनं दुःसहानि' may not be poetical 'अवराजनस्य इदं पद्ममजनिनानि दुःखानि नूनं etc' is highly poetical.

Besides these two stanzas some editors read two more which are given in our foot-note. Translate कर्वन्धना etc. The early dawn impurples the dew (तुहिम्) on the jugule trees (कर्कन्धना—वदरीवृक्षाणाम्), the peacock whose sleep is over leaves the darbha thatch of the cottage (उदञ्जपटलम्) and here the antelope just risen up from the border of the altar, scratched by his hoofs, afterwards raises himself high stretching his limbs (स्वादेग-नादिच्छिन्नान् भन् पञ्चात् स्वाद्गगनमारणानन्तरम् उच्चैर्भवेति जरीणेन उन्नतौ भवेति). This stanza is a good example of स्वभावाक्ति.

Translate पान्ध्याम् etc. Here the moon, by whom dispelling darkness the central abode of Vishnu was reached after planting his foot on the head of Sumaru the Lord of mountains, falls from the sky with a few of his left. The highest ascent of even the great terminates (निष्ठा end termination) in a deep (अप)descent. The stanza is a good example of अर्थान्तरव्यास and finds its parallel in 'मति मोन्द्यायाणा पतनमनूकूलकल्पयति' मुञ्जाराक्षम 1 12.

It may be noted that these two stanzas together point to the same time of the day. For in the first we have अग्रसन्ध्या which is equal to 'आविर्भूत क' and in the other the description of the moon setting. This means the time is the early morning of the day following the full moon.

iv 3 1—अपटीक्षेपेण with a loss of the curtain 'अपटी काण्डपटीका प्रनिमीरा अवनिक्तं तिरस्करिणी' हलायुध अपटीक्षेपेण or पटाक्षेपेण means the same thing, as पटी and पट signify the same as अपटी. A rule of dramaturgy says that no character should enter on or

quit the stage unless some suggestion of it is conveyed to the audience 'नामूचिनस्य पादस्य प्रवेशो निर्गमोऽपि वा ।' When, therefore, the poet finds it impossible to convey such previous suggestion, he generally makes the character enter with a toss of the curtain. In such cases the character generally is in a state of excitement and finds it necessary to make a sudden entrance. Anasūyā's entrance by *apatikṣepa* serves the dramatic purpose of doing away with the possibility of another *viskambhaka* for the character of the pupil. 11 3 2-5-यद्यपि—There is a bewildering variety of readings in this passage. Our reading would appear to be the best. Anasūyā is wondering why no news has been received from the king. She suspects his perfidy. But people may say she does not know anything of love affairs (एतत्), as she is averse to objects of enjoyment (विषयपरादमुख) and has therefore no right of pronouncing judgment on the king's action. She admits this may (नाम समाविदायम्) be true, but in view of the facts of the case it appears to her there is no doubt the king has acted ignobly (अनायम्) towards Sakuntalā. एतत् stands in a general way for love affairs (प्रेमवृत्तम्) or the conduct of lovers (प्रेमिनावरणम्). 11 3 11—याम इदानीम्—Love is often represented as taking a devilish kind of pleasure in working mischief in his domain by misleading young men and women. Compare V u 11. Anasūyā takes this particular view of cupid's activities, because she is now in a petulant mood at not having heard anything from the king so far. For a similar remark, also arising out of petulance read 'सयाम इदानीमार्य-योग-परायणो भवतु' अथवाभवत् 11 12 44 अमन्यतन्मे one who is false to his promise. 11 3 15—मुदहृदया—This explains why Sakuntalā was easily led away by the perfidious king. Note the changes of construction. मयी पद वृत्तयती Active य सखी or सख्या पद कारितवान् Causal (according to 'हृत्रोरन्यतरस्याम्' पा. 1 1 23) येन मयी पद सखिना Passive causal. Compare for similar expression 'यथेणापि पद मयै पार्वती प्रति कारिते । पूर्वपराध-नीतस्य यामस्योच्छ्वसित मन' कुमारमव 6 14 The wonder is how all this while she forgot the curse. If she had not done that, there would have been no occasion for this vituperation against the king. We have offered our tentative explanation above. 11 3 16—एतावत् कालस्य shows that a pretty long time has elapsed a few months at least, enough to make Sakuntalā

अभिप्रेक्षन्तमन्वदक्षणा iv 3 17—सदितो—The question is why, with all her parental solicitude for Śākuntalā's happiness and her cautious foresight, did Anasūyā not send the ring to the king long ago? She attempts a justification of this in the following sentence, but that does not look quite satisfactory. दुस्मन्त्रिणे This may be explained in three ways (i) Inured to hardships. It is no use asking these people who are already suffering so much to take the additional trouble of going to the capital. (ii) Being habituated to a hard life they are likely to be bad-tempered and hence cannot be easily persuaded to go (iii) Being unaccustomed to love-affairs, engrossed as they are in their rigorous fasts etc., they are not likely to be fit messengers of love iv 3 18—सखीगामी दोष—The fault, belonging to गामी = मवद्धा) Śākuntalā, on account of which Anasūyā though determined to do so (अवमितापि = कृतनिश्चयापि) was unable to report Śākuntalā's marriage and her consequent pregnancy to Father Kāśyapa, was her rashness in contracting a Gāndhāva marriage with Duśyanta in his absence and without his consent. We have already seen that Śākuntalā had actually entertained fear (in 21 4) regarding Kāśyapa and it was with some effort that Duśyanta could persuade her to give her consent to his proposal though Anasūyā had felt sure that Kāśyapa would approve of Śākuntalā's action as her choice had been proper (iv. o 15-21) when the time actually arrived to report the marriage and the consequent pregnancy to him, her courage failed her. And this was quite natural. It often happens that we form a determination to do a thing, but when the occasion for doing it actually arises, we lose heart. And that was exactly what happened in the case of Anasūyā. We can easily imagine what dread responsibility Anasūyā must have felt in order to report to Kāśyapa Śākuntalā's Duśyanta-parinaya and āpanna-sattvatva. She was evidently relieved (iv 4 2, 3) when she knew that the facts had been conveyed to Kāśyapa by an incorporeal voice. It should be noted that Anasūyā wanted to inform Kāśyapa of the marriage and also of the curse in order that he might send the ring to Duśyanta. But when she learnt that Śākuntalā herself was being sent to the king's capital, she must have given up the idea of informing Kāśyapa.

of the curse and remained content with only dropping a hint to Sakuntala iv 3 19—सत्त्वमापन्ना अपन्नसत्त्वा according to प्राप्तापन्न च द्वितीया पा २ ३ ४ (परा द्वितीयाधितमि समान । प्राप्ता जीविका प्राप्ताजीविक । जीविकाप्राप्ता । अपन्नजीविक । जीविकापन्न । मि को) iv 3 22—वीतुकम् the customary suspicious ceremony वीतुक नमशीच्छायामुत्सवे वृतुक मुदि । पारम्ययापनाप्यानमत्ताहमूनया म Priyamvada's welcome announcement that the marriage of Sakuntala with Dusyanta had been suggested to Kāśyapa by an incorporeal voice in the fire chamber relieved Anasuya of her anxiety. But even then why did she not inform the sage of the curse? She should have known that Sakuntala was sure to be forgotten. The answer to this objection is. She knew Sakuntala possessed the ring and that when it would be shown to Dusyanta everything would be all right. Why should she then incur the possibility of Kāśyapa's anger towards Sakuntalā by informing him of the curse which necessarily implied information regarding her dereliction of duty. She therefore lay content with merely telling Sakuntala in a gentle way so as not to frighten her unnecessarily that she should present the ring to Dusyanta if occasion arose. It would thus be seen that in all her actions she was actuated by a desire to administer to Sakuntala's happiness and to avoid causing her unnecessary uneasiness. She could not of course take into consideration the possibility of the ring being lost on the way and therefore could not in any way be held responsible for Sakuntala's rejection ii B 20—सुखशयित पृच्छति असौ सुखायितपृच्छिका who inquires after comfortable sleep i e whether it had been enjoyed the previous night दूम्न जाकुम्भिता (obscured bedimmed) दृष्टियम्य—Note that this simile looks so appropriate in the mouth of one who was constantly accustomed to offer libations into the fire. It is however sometimes objected to on the ground that Kāśyapa cannot properly stand for Vajamīna who though घृमा दृष्टि throws the offering actually in the fire for it is argued that while the sacrificer is an active agent of आहुनिपन्न Kāśyapa played no active part in the bestowal of Sakuntala on Dusyanta. Therefore the two cannot be equated. The answer to this is that पतिता shows that the आहुनि is acting on its own. It is not पिप्ता or पानिता घृमाहुनिदृष्टिचम् represent Kāśyapa's ignorance of what was

taking place in the hermitage in his absence. The genitive यजमानस्य is only possessive genitive. It shows that the आहुति belonged to the यजमान. It is not कर्त्तरि पठ्यते. Note that the sentence is really an example of the figure यनिशयोक्ति, and not of simile or उपमा मुनिष्य—The ancients were very careful in imparting their knowledge to proper students. For the qualifications of these vide याम्क निरुक्त 2 3 4 11 मनु 2 114-115 also अनर्घराघव ii 10. उत्तरराम ii 4 the common property in this simile, which is also equally appropriate in the Kulapati's mouth, is असाक्षनीयत्व. It must not be extended to परित्रत्ना, because Kṛṣṇapa had not bestowed his daughter on Dusyanta मरुतमार्थित्व—Characters usually speaking Prākṛita may make use of Sanskrit and vice versa, for some definite purpose. That is a rule of dramaturgy 'कायतन्त्रोत्तमादेना कार्यो भाषाविपर्यय' in D. 108. The purpose in the present case is to quote exactly the incorporated text.

Stanza 4 Constante—[हे] वक्षन् ननया भुव भूयसे दुष्यन्तेनहिते तेजो दधाना, जमीमिव अग्निगर्भाम् अवेहि । (अनुष्टुप्)

भुव भूयसे shows that Sakuntalā would have a son and that he would be a universal monarch. What is meant to be conveyed to Kṛṣṇapa in this stanza is that Sakuntalā has conceived from Dusyanta. Therefore तेजो दधाना must be understood to be a predicative adjective अग्निगर्भा जमीम्. For similar idea compare 'निधानगर्भामिव नागराम्बरा जमीनिवाभ्यन्तर्लीनपावकाम् । नदीमिवान्त-सलिला सरस्वती नृप ससत्त्वा मुहिषीममन्यत ॥' R 3 9. The reference is to the story of Fire, who, being impregnated with the *tejas* of Śiva that had fallen on the ground and went up to Agni, because he himself was *tejas*, had disappeared in the waters in order to allay the terrible heat that was caused to him owing to the presence of Śiva's lustre in him. The gods instituted a search for him in the three worlds but in vain. At last a frog, much heated by the presence of Fire in the waters, betrayed him to the gods, for which act of treachery he was cursed by Fire to lose the sense of taste. Agni then quickly betook himself to the Aśvattha tree, where too his presence was made known to the gods by an elephant, who was consequently cursed to have his tongue turned back by Fire. Agni then entered the Sami tree, where again he was revealed by a parrot who thereupon lost his power of speech. The gods thus found him

in the Sami tree which they rendered sacred and assigned to Agni as a permanent abode Read म मा अनशासनपर्व 131 'अरवत्पान्निसूतश्चाग्निं शमीगर्भमुपाविशत् ॥ 39 शुवेन ग्यापिनो विप्र त देवा ममुपाद्रवन् । शशाप शुक्रमग्निस्तु वाग्विहीनो भविष्यमि ॥ 40 त शमीगर्भे वह्निमालक्ष्य देवता ॥ 43 तदेवापस्तन चक्रुः पुण्य सर्वत्रियास्त्वपि । तत्र प्रमृति चाप्यग्निं शमीगर्भेषु दृश्यते ॥ 44' The story of the disappearance of Fire and his search by the gods is very old and can be traced to Vedic times. It also occurs at another place in the Vbhl from which we know that the sage Bhrgu had cursed Fire to become sarvabhaksa or the eater of everything and Fire consequently concealed himself in the Sami tree in dread. The gods, however found him there and brought him back. Note शत्यपर्व 18 'भृगो जापात् भूय भीनो जानवेदा प्रतापवान् ॥ 17 शमीगर्भमयासाद्य ननाश भगवान्नन । ग्रनष्टे तु तदा वन्हो देवा सर्वे सवामवा ॥ 18 अन्सर्वदन्त तदा नष्ट उवलन भृशदु खिता ॥ ततोऽग्निर्द्विमासाद्य शमीगर्भेऽद्यमेव हि ॥ 19 इदं शुश्रूषन् तत्र वममान यथाविधि । 20' Also vide आदिपर्व 0 14 Williams gives a different legend according to which the goddess Pārvatī being one day under the influence of strong passion, reposed on a trunk of the Sami tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. It may be remembered that Sami sticks were used to generate fire by rubbing. Vide pp 231-232 *supra*

iv 4 3—उत्कण्ठयाधारणम् (i) समान धारण व्याप्ति यस्य । उत्कण्ठया साधारण co extensive with regret. This means regret is equally powerful (ii) धारणम्—अधिकरणम् having the same abode with anxiety : mixed with it. This means anxiety is not so predominant iv 4 5—तपस्विनी poor, pitiable (Marāthī बिचारी, धापडी)—'तपस्वी चानुकम्पाहं' अमर. Priyamvadā refers to Sakuntalā in this way because of the curse. तपस्वी or तपस्विनी comes to have the sense of pitiable, probably because the rigorous life of an ascetic appears to be such to a city-bred man living in the midst of all comforts and conveniences iv 4 11—नालिवेत्समुद्गवे in the basket or small box of co-coanut. बालस्य अन्तर (interial) तस्य दमा capable of lasting (fresh for) the intervening (period of) time. Note the foresight of Anasūyā. She knew Sakuntalā would soon be sent to her husband's house and had, therefore, kept in a safe place a Balula garland (बेसरमालिका), which, she felt sure, would last a lapse of time and which she now asked

Priyamvadī to take in her hand in order to serve as an auspicious decoration for their friend iv 4 12—**गौणेचना** is a bright yellow pigment prepared from the urine or bile of a cow, or found in the head of a cow. It is used as a medicine and to ward off evil spirits and the evil eye iv 4 13—**समालम्ब्यते** अलङ्घयते भूष्यते एभि इति समालम्बनानि अलङ्करणानि इत्यर्थः । मङ्गलार्थं समालम्बनानि auspicious decorations, समालम्बनम् also means unguent but that sense is not relevant here iv 4 16—**जाडर्गरेण** मिश्रा mixed or associated with Śīṅgātava 1 e 5 and others. **ॐ** जाडर्गरेण मिश्रं पूज्यं प्रधानं (leader) ऽप्येते headed by ॐ iv 4 18—**हस्तिनापुरगामिन**—Note the anachronism here. The city Hastinapura (the Mbh calls it Ilāstinapura) received its name, according to the Mbh from King Hastin, who was the great grandson of Bharata, son of Sakuntalā (भरत—सुमन्थु—सृष्टोत्र—हस्ती). It was in fact Hasti who founded this city on the western bank of the Ganges 'सृष्टोत्रं शत्रुं दध्वाकुक्कन्यामुपयमे सुवर्णां नाम तस्यामस्य जज्ञे हरसी । य इव ह्यस्तिनपुरं स्थापयामास । एतदस्य हस्तिनपुरत्वं' भादिपर्व ७३ ३७. Williams says 'Hastinapura was the ancient Delhi, but that is not correct. Ancient Delhi was called Indraprastha. The reading हस्तिनापुरगामिन found in almost all printed texts is incorrect, as 'कुमति च' पा ४ ४ 18 (कवर्गवत्पुनरपठे प्रापत् 1 e नस्य ण । हरिकामिणौ । हरिकामिणि । हरिकामेण) causes the change of न to ण Pāṇini's 'प्रठोऽग्रगामिनि' can be accounted for as 'निपातनात् माघु' For that it is not necessary to include गामिन् in the अनुनादिवर्ण, as it is not specifically mentioned therein iv 4. 19 **गव्दाय्यन्ते** is 3rd plu passive present of **गव्दाययति**—ते also (गव्दाप-ति-ते, which is causal from गव्दायते and means literally are made to produce noise 1 e when they are called, they produce some noise 1 e utter words in reply. Thus the causal गव्दाययति-ते comes to mean to call, are made to produce noise 1 e they are called and they respond. गव्दायते is a denominative from गव्द in the sense of 'to create noise' formed according to **गव्दवैरकलहाभ्रकवमेवेभ्यः करणे** पा ३ 1 17 (एभ्यः ढर्मेभ्यः करोत्यर्णं वयट् रयत् । गव्द करोति गव्दायते । सि कौ) iv 4 24—**शिखासज्जिता** bathed overhead शिखाया मज्जिता मज्जनं स्नानं कारिता । अथवा मज्जितं मज्जं शिखाया मज्जं the immersion of the hair स सज्जातं अस्या । It will be remembered that Hindu ladies bathe overhead only on auspicious occasions. Williams' 'शिखा-सज्जिता' means 'with the hair combed and cleaned' and is not

good For cleaning and combing of the hair are a usual affair but शिवामञ्जिता becomes a characteristic adjective on the present occasion प्रणिष्ठिता नीवारा हस्तेषु यन्मा having wild rice placed in their hands It will be noticed that प्रणिष्ठित is superfluous नीवारहस्वान्न would have served the purpose Williams translates प्रणिष्ठिता by consecrated But this sense is unwarranted and seems to have been resorted to somehow to account for the use of the word The नीवारा grains represent the modern aksatas which are thrown on the head in conferring blessings iv 4 25—स्वस्ति इति वाचनं स्वस्तिवाचनम् reading uttering or pronouncing a benediction स्वस्तिवाचनं विदुः यसां ताभिः । स्वस्तिव चन + टन (इक्) those that pronounce benedictions Other ways of explaining this compound are स्वस्तिवाचनाय ण्ताभिः suitable or fit to pronounce blessings स्वस्तिवाचनं नियुक्ता ताभिः authorised to pronounce etc iv 4 29 महात्वी the great or chief queen Sakuntala really had no claim for this title But if the King conferred it on her it would surely show his high regard (बहुमानं (R) देवी also had a technical sense Note देवोद्भूताभिषेकायामितरासु च भट्टिनः । अमर iv 4 32—गतमीवजम्—गौतमी वजयिवा वज्रम् is what is called a णमुल or gerund in जम् A noun in the accusative may be compounded with a gerund in जम् when haste (परोक्षः) is implied according to द्वितीयाया च पा 3 4 53 (परोक्षायामित्यव । यद्विप्राह = यत् यत् कृत्वा मध्यन्ते । रोष्ठप्राहम्) The clause about पराप्ता is considered to be प्रयिक् or only generally true i.e. the implication of haste is not in every case necessary iv 4 33—सुखमञ्जनम् a happy bath Note that सुख is used proleptically The idea is may the auspicious bath which you have just taken be happy to you i.e. lead you to happiness सुखमञ्जनम् also suggests a plunge or immersion in happiness iv 4 40—शुभमिदानीम्—This is a very pathetic sentence The tears that Sakuntala sheds after this are quite natural iv 4 40 उन्नितं रोदितुम्—Such construction has been noted before iv 4 45—आमरणादिन—This compliment to Sakuntala's beauty is appropriate in Privamvada's mouth विप्रक्रियते is marred The reading विप्रकायत is to be accounted for by understanding स्वर्णे णिव iv 4 50—मानसी सिद्धि mental creation Gautami asked whether Kasyapa had created those ornaments mentally by the power of his penance iv 4 51, 52—वनस्पतिभ्यः from lordly trees वनस्य पनि वनस्पति, स being

inserted according to 'पारस्करभूमीनि च रुद्रायाम्' पा 6 1 357 (गुप्तानि च समुद्रकाणि निपात्यन्ते । नाम्नि पारस्कर । किञ्चित्त्वा वनस्पति ।)

Stanza 5 Construe—केनचित् तरुणा मादगल्यम् इन्दुपाण्डु क्षीममावि-
ष्कृतम् । केनचित् चरणोपभोगमुलभ लाक्षारस निष्पन्न । अन्येभ्य आपवभागो-
त्थिते किमलरोद्भेदप्रतिवृद्धिभि वनदेवनाकरत्नं आभरणानि न दत्तानि ।
(भार्गवविश्रीडित)

मादगल्यम् auspicious This is explained in three ways (i) मद्रगलम् auspicious मद्रगलमेव मादगल्यम् like, चतुर्वर्णमेव चातुर्वर्ण्यम् (ii) मद्रगलमेव मादगलम् (a blessing), like प्रज्ञ एव प्राज्ञ मादगले साधु मादगल्यम् good for blessing i e promoting it, auspicious (iii) मद्रगले साधु मद्रगल्यम् । मद्रगल्यमेव मादगल्यम् स्वार्थे अण् क्षुमाया 'a kind of flax' विकार क्षीम कौशेय दुकूलमित्यर्थे a silken garment चरणोपभोग the enjoyment by i e the use of the feet सुलभ easy to obtain, hence, that which can be easily used, hence, fit, suitable Note that in the final meaning the sense of लम् is completely lost The reading चरणोपरामुभग means excellent for colouring or dyeing the feet with लक्षारस lac juice This was a kind of red dye, largely used by women as an article of decoration especially for painting their feet and lips It is said to be obtained from the cochineal insect and from the resin of a particular tree निष्पन्न (p p p from णिष् पठ्ति, णिष्पति to spit) lit spit out, then secondarily, exuded पर्वणो भाग पर्वभाग तन्पर्यन्तम् आपवभागम् up to the region of the joint (which in the present case was the wrist), आपवभागम् उत्थिते protruded as far as the wrist The sylvan deities had stretched out their hands as far as the wrist in order to present the ornaments to the ascetic boys The palms of their hands being extremely red rivalled with (प्रतिवृद्धिन्) the delicate sprouts (किसलय-यम्) of trees For the redness of the kisalayās vide *supra* i 21 Note that किसलयोद्भेद = उद्भेदवृत्तानि or उद्भिन्नानि किमलयानि, according to a Sanskritism already noted For a similar expression note 'घराणकान्तमधुगन्धकपिणी पानभूमिरचना प्रियासख । अभ्यपद्यन् स वामिनामव पुष्पिता कमलिनीरिव द्विप' R 19 11, where पानभूमिरचना रचिता पानभूमय The reading उत्किसलयो unnecessarily brings in तत् and has, therefore, to be rejected

The passage iv 4 46 to iv 5 records a supernatural occurrence viz the giving of the articles of dress and toilet by trees for the use of Sākuntalā The poet had two objects in introducing

this supernatural element. The first was a practical one from the point of view of dramatic representation. It was not proper to send Sakuntalā to the royal court dressed in barks. This 'service of trees' (iv 5 6) enables her to have proper dress and ornaments. Secondly, the supernatural element serves to exalt the spiritual eminence of Kāśyapa. This is further useful to show that even such a spiritually exalted sage is so much moved at the impending departure of his daughter.

iv 5 2—अभ्युपपत्ति favour or condescension (of the trees in yielding up those ornaments). Note that नारद refers to this अभ्युपपत्ति as वनस्य निवेदा. This shows the attitude of the two towards the phenomenon. While Prasannadā thought it a favour, Nārada looked upon it as service to Kāśyapa, for he was fully aware of the sage's great prowess which could easily demand such service from the trees. iv 5 6—अभिषेकाय अवतीर्णाय who has descended (to the river) for his bath. Many editions have 'अभिषेकोत्तीर्णाय', evidently because shortly afterwards स्नानोत्तीर्णं Kāśyapa makes his appearance. But that reading should be rejected. The two pupils were out for bringing these ornaments from the trees. They therefore, could not have known whether Kāśyapa was स्नानोत्तीर्ण or not. It appears they had been ordered to bring flowers from trees while the sage was going down for his ablution and during the time the pupils took to bring those ornaments Kāśyapa finished his bath and came up. The pupils therefore rightly refer to him as अभिषेकावतीर्ण. iv 5 10—अनुपभुक्तभूषण (न उपभुक्तानि उपभुक्तानि भूषणानि येन न) one who has not used ornaments. Such use of उपभोग occurs above in चरणोपभाग चित्रकर्मपरिचयेन by our acquaintance with the art of painting. Note the girls have had a liberal education. They know the art of painting. चित्र शब्देन is also explained as 'by our acquaintance with paintings or pictures'. This is not good. The word कर्म becomes superfluous in this case.

Stanza 6 Construe—शकुन्तला अद्य याम्यनि इति हृदयम् उत्कण्ठया ममूष्ट, कण्ठ स्तम्भिनयापवृत्तिमलुष, दर्शनं चिन्ताजटम्। अहो अरप्यीकम मम नावन स्नेहादीदृश वैवर्धनम्, गृहिणं नव तनयाविद्वेष्टुम् कथं नु पीडयन्ते । (शार्दूलविरचितेन)

This is one of the most beautiful stanzas in this Act and for

the matter of that in the whole play. The sentiments expressed therein are so common that the stanza possesses universal appeal. The parting with one's daughter whom one has brought up with such care and on whom one has lavished such affection, at the time of her marriage causes the father intense grief. But the grief is not unmingled with joy. The father is at the same time glad to see that his beloved daughter is happily married and that he has attained the peaceful serenity of one who has returned a valuable deposit to its owner (iv 22). As a matter of fact if you ask a father who in spite of himself is led to shed tears on the occasion of his daughter's marriage, even like Kāśyapa, what his tears are due to whether sorrow or joy, he would not be able to answer.

It must here be remarked that this pathetic scene of leave-taking has somewhat lost its charm in modern days. Though the father continues to feel the pangs of separation even as Kāśyapa did, the girls on account of their being grown up do not suffer half the pangs that Śākuntalā suffered. *यान्यति*—Note the use of the future. The mere thought that Śākuntalā was to go filled the sage's heart with anxiety. क्लृप्त, troubled, choked, indistinct in its utterances. Kāśyapa almost felt inclined to shed tears. But he suppressed them in his throat, which consequently was choked. दर्शनम् perception. This refers to the perception of all senses and not merely to that of the eyes. Owing to anxiety the perception of his senses was paralysed (चित्ताजड). Or दृश्यते जायते अनेनेति दर्शनमिन्द्रियम् । जात्येकवचनम् my senses are paralysed वैकल्यम् distress, affliction. Kāśyapa was surprised at his own emotion (अज्ञो). He thought he was above all such things, as a sage living in a forest (अरण्यमोक निवामम्वान्न यस्य). But he could not escape from the demands of human nature. And Kālidāsa's skill lies in depicting that this was so. कथं नु—Kāśyapa could not form any idea of the extent of the grief of the householders when his own was so unexpectedly great. He therefore, wanted to know how (कथम्) they are tormented. This means, he was of opinion that their grief must have been excessive indeed. अरण्यमोकम् & meant as a contrast for गृहिण नवै is significant. The householders are not pained on every occasion their daughters go to their husbands. That happens only when such grief is fresh (नव) i. e. experienced for the first time.

तनया is also significant. With the householders it is a question of their daughters, born from their own flesh and blood. With Kāśyapa the girl was merely one found in the forest. In this connection it is pertinent to note why Sakuntala was so called. Vide म मा आदिपर्व 93 निर्जनं तु वने यस्मान्छकुन्ती परिवारिता । शकुन्तलेति नामास्या वृत्तं चापि ततो मया ॥ '25' Read also 'मेनकापि च त गर्भं विमुच्य गहने वन । शम्भुनाक समापदन प्रोक्षत पुनर्नृप ॥ 40 शकुन्तरेथ गर्भोऽसौ ररक्षे पृथिवी ते । यत् शकुन्तला नाम नृपेय वरवर्णिनी ॥ 41 कथमनु सुमहातेजा कन्या रोदय वने स्थिताम् । अनुवर्ष्य स्वमुताख्ये कथयामास सुन्दरीम् ॥ 42' पद्मपुराण स्वर्गतण्ड अध्याय 1. The figure in the stanza is अथापत्ति

15 6 3—परिधत्स्व क्षौमयुगलम् This sentence gives rise to an interesting question. What are the two silk garments that the friends ask Sakuntala to wear? One is at first inclined to think that the two garments which usually form a lady's dress viz. the sari and the blouse are meant here. If this were so, it would mean Sakuntala got up and dressed herself in the sari and the blouse on the stage in full view of the audience. But we must here remember that it is not possible that Kālidasa, with his highly cultured tastes and fine susceptibilities, would make Sakuntala change her garments on the stage. We have further to note that Sakuntala is asked to wear these garments after the friends have put ornaments on her body. The sari and the blouse are worn before the ornaments are put on, not after. What then, were the two garments that she wears in the presence of the audience? We think they were a shawl and a veil. The shawl was worn round the body in the way Hindu ladies wear it in modern days and the veil was worn over the head somewhat like the net-like piece of cloth worn by some Catholic Indian Christian women. Thus, when Sakuntalā went to Duryanta's court, she was dressed in two barks, which served the purpose of a sari and a blouse. Her body was further covered in a shawl and her face obscured by a veil. 15 6 6—आनन्दपरिवाहिणा (आनन्दस्य परिवाह प्रवाह अस्ति यस्य तेन) possessing a flow of joy : overflowing with joy. Though from stanza 6 we knew that Kāśyapa was suffering from vaikalya he has in the mean while so completely mastered his emotions that he appeared to Gautamī to pour out joy with his affectionate glances. 15 6 7—आचारम् the custom, then the customary obeisance, because it

is a custom to salute elders when taking leave of them iv 6 8
The stage-direction वन्दने is our addition, because it is necessary
It is not found in any edition

Stanza 7 Construc — अमिषा ययानेरिव, भर्तुं वहुमता भव । त्वमपि सा
इव पूरु, सम्राज सुतमवाप्नुहि । (अनुष्टुप्)

The benediction conveyed in this stanza is highly significant. Sarmisthā was the youngest wife of Yayāti and had been married according to the Gāndhārva form. Though having many sons to share her husband's affection, she rose to be the chief queen owing to her virtues. Kāśyapa blesses Sākuntalā to become so. Further, Sarmisthā was the mother of Puru who succeeded Yayāti and became a universal monarch. Kāśyapa blesses Sākuntalā also to have such a son. Gautamī understood all this significance of the blessing and remarked that it was really a boon, which was bound to prove true and for which the giver was in a sense a kind of guarantor and not merely a benediction, which was nothing else than a declaration of pious desires. For the story of ययाति, his queen अमिषा and her famous co-wife देवयानी read म भा आदिपर्व 70-67.

iv 7 2—अग्नीन् refers to the three fires of an Agnihotrin, called गार्हपत्य, आहवनीय and दक्षिण. A question that arises here is this. Kāśyapa was a perpetual celibate. He, therefore, could not be an Agnihotrin. A Brahmacārin is not allowed to have these fires. Whence could then the sacrificial fires be there? The answer is that though Kāśyapa himself had nothing personally to do with those sacrificial fires, there were other sages who were Agnihotrin in the penance-grove and who performed sacrifices and maintained the three sacred fires. iv 7 4—ऋवच्छन्दमा आयास्ते. What this stage-direction means is that the actor is to repeat the stanza in the way in which Rgvedic stanzas are repeated, i. e. with accents and that he is to raise his hands while repeating it in order to show that he is blessing Sākuntalā. The poet wants this to be done in order to give the benediction an air of solemnity.

Stanza 8 Construc — अमी वेदि परितः वलुप्तविषया समिन्दन्त
प्रान्तस्तृणीर्दमा हव्यगन्धै दुरितम् अपघ्नन् वेदानां धहन्य त्या पावयन्तु ।
(त्रिष्टुप्)

विषय—स्थलम् a place or abode. The three fires had their

places assigned (वृत्त) to them around the altar. The sacrificial (वैनाय) fires are often said to dispel sin by means of the odours of the oblations. Compare R 1 53 13 37. The metre of the stanza is Tristubh. But is it not of the regular form of that metre generally found in the R̥gveda. The present stanza is compounded of two varieties of Tristubh viz Vāstomi and Sālini, the first and the third padas resembling Vāstomi and the second and the fourth Sālini. Each line contains eleven syllables which is characteristic of the Vedic Tristubh. Williams remarks that Kālidāsa here seems to have endeavoured to imitate the Vedic metre. But accustomed as he was to the strictness of the later Sanskrit metres his attempt to imitate the Vedic rhythm, wherein greater liberty was allowed has resulted in a stanza too irregular to come under any of the classical metres and at the same time too regular for a Vedic hymn.

iv 8 1—प्रदक्षिणं वरानि makes the circumambulation i.e. goes round (the fires). This is called pradikṣa or reverential circumambulation of or going round an object of worship. It is so called, because the round has to be commenced from the right of the object of reverence or because the worshipper begins it by putting that object to his right. iv 8 8—क्षिप्य The reading क्षिप्या given in the foot note is to be preferred for the reason that more than one pupil actually enter on the stage. This is shown by the w rds 'इमस्म' further see iv 21 ॥ where the w rd सह्यायिन shows that many people viz Gautami S'rngara a, Śrāṭva a and other sages accompany Ś'kuntala. This is confirmed by मुनय occurring in the stage direction in v 9 3 iv 8 4—शाङ्गरा This vocative is not found in any edition. But it is necessary. That is why we have introduced it. Kāśyapa addresses Śrāṅgarava by name from among the many pupils that enter. The audience then knows who Śrāṅgarava is. Otherwise it would have been impossible for the audience to know the name of the pupil until iv 16 3. It would also not have been proper to use the word शाङ्गरव (= शाङ्गरव वदति) to precede the speeches of that pupil till iv 16 3.

Stanza 9 Construe —युष्मासु अपीत्य या प्रथमं जलं पातु न व्यवस्यति या त्रियमण्डनापि भवता स्नानं पल्लवनादत्तव आद्यं वृक्षमुप्रसूतिसमये यस्या उत्सव भवति, सा इयं शकुन्तला पतिगृहं याति । सर्वे अनुनायताम् । (शाङ्करीवित्रीहित)

This stanza beautifully pictures the affection that existed between Śakuntalā and the trees. Śakuntalā never thought of drinking water first when the trees were unwatered (अपीत). Though fond of decoration, as young girls naturally are she would never pluck their sprouts. And when trees first put forth flowers, it was a festival to her. अपीतेषु—This is a peculiar form, similar to विदिन in Kṛ 1 1 'य वर्णिनिद्री विदित समाययो'. Such forms are generally accounted for as follows. (1) पीत = पानम्, according to ननुमके भावे क्व 'पीतमस्ति येषां ते पीता (पीत + अच् according to 'अर्णवादिभ्याञ्च्' पा 3 2 127) those that have had a draught न पीता अपीता तेषु (नञ्त्स्त्वरुप) This we do on the authority of Patañjali, who in his Mahābhāṣya says 'अकारो मन्वर्थाय । विभक्तमेवामस्तीतिविभक्त । पीतमेवामस्तीति पीत ।' (ii) The same authority offers another explanation when he says 'विभक्तवचना विभक्ता । पीतोदका पीता' This means that in such forms the second member of the compound is lost (उत्तरपदलोप). In the present case पीता, therefore, is equal to पीतजला (पीत जल ये). What is really drunk is water, but that being easily comprehended, the quality of being drunk is metaphorically transferred to the trees who drink. Thus instead of पीतजला तरव we have पीता नरव. and then न पीता अपीता. Note कैयट on the above Bhāṣya 'गम्यमानस्य अग्रयोग एव लोपोऽभिमत । 'विभक्ता आतर' इत्यत्र घनस्य यद्विभक्तत्वं तद् आनुपूर्वचर्यते । 'पीतोदका नाव' इत्यत्रापि उदकस्य पीतत्वं गोष्वातोप्यते' (iii) A third way is to regard it as an instance of कर्तरि क्त or the use of the past *passive* participle termination to signify an *active* sense. Such कर्तरि क्त is available in the case of roots implying motion of intransitive roots generally and of the roots श्लिप्, etc. according to 'गम्यार्थाकर्मकश्चिद्व्ययीकस्वामवसजनकृज्जीर्यनिभ्यश्च' पा 3 4 72 (एभ्य कर्तरि क्त स्वात् भावकर्मणोश्च । गट्गा गत । गङ्गा प्राप्ता । ग्लान म । लक्ष्मीमात्रिलप्यो हरि । जेषमन्निजयित । वैकुण्ठमधिष्ठित । शिवमुपासित । हृदिनिमुषोषित । राममनुजात । गण्डमाहूट । विश्वमनुजीर्ण । पक्षे प्राप्ता गट्गा तेनेत्यादि सि को } But पा-पिद् does not fall within the province of this rule. So we have to suppose that पा is either गत्यर्थक by saying that जल पिवन्ति = जलं मुने नयति or जलमुदरे गमयन्ति, or that it is intransitive by bluntly ignoring its transitive character (कर्मणोऽविवक्षितत्वात्) on the authority of 'घानोरक्षान्तरे वृक्षेर्वात्त्वर्थेनोपसप्रहान् । प्रसिद्धेरविचक्षात कर्मणोऽकर्मिका क्रिया' quoted in सि को on

पृ 7 1 ७ पीन would then be active and mean 'one who has drunk' instead of 'one who is drunk' which is its proper sense

iv 9 1-काविलरव सूचयित्वा suggesting to the audience by certain gesticulations that he heard the note of a cuckoo. It is difficult to say what gesticulations Kasyapa must have adopted to do this. Nor is it easy to imagine what gesticulations he is capable of doing this.

Stanza 10 Construe --द्वयं सुकुमारं वनवासवचमि तद्वनि अनुमतं गमना [वतत] तं दृष्ट्वा गमनविरतमूर्च्छां ददृश प्रतिवचनीतुतभू। (अपराध ५।)

Kasyapa was a clever man. He knew how to interpret the note of the cuckoo that cooed immediately after he had made the appeal to the trees. He at once pronounced that it was an answer from the trees to his appeal sanctioning Sakuntala's departure. 'दृष्टम्' of this kind of this import viz. that Sakuntala is अगमिता गमना by them.

iv 10 1-अस्ति in the air. This means that the voice comes from the air the Sylvan deities who as we shall see from the next speech of Gautami pronounce the stanza not being visible.

Stanza 11 Construe --वसन्ति नीलगिरीं सरोजि रम्यान्तरं छायादमै-
नियमिनामययताप वृणागरजोद्भूतेषु जम्बा तथा गन्धानुसूतपवनस्य निवस्य
भूयात् । (वसन्तिगवा)

This stanza is pronounced by the wood land deities who wish a happy journey to Sakuntala. It is important from the point of view of the poet's idea of what a good road meant in his days. We can thus easily see that the P. W. Department of Ducentia was working in a very efficient manner. भूयात् (Benedictive 3rd sing. from भू) shows आगमा or blessing or hope. What is predicated of the road or hoped for Sakuntala by the deities is गन्धानुसूतपवनस्य and निवस्य. This is clear from the two च used. The other three adjectives represent accomplished facts and thus cannot enter into the विधान or आगमा कृता रेणु (1) कृणागरज वनस्पराग द्वय मृदु रेणु बल्का यस्मिन्. The sand on the road was soft like the pollen of lotuses. This shows that fine sand was spread on the road and that travellers walking were not in any way troubled. This explanation is consistent with the efficiency of the officers in charge of the road whose care it has been to make it रम्यान्तर and

नियमितताप (ii) व्रजसा मृदु रेणु यत्र The dust was mixed with the pollen and hence soft This implies that the entire road was lined with lakes possessing an abundance of lotuses But this goes against line 1 (iii) रज एव मृदु रेणु यत्र This also shares the same fate as ii R'ghava's way of taking all the five adjectives is entering into the अशय is to be rejected for obvious reasons

iv 11 7—अर्द्धदुर्दर्शनोन्मुक्तया etc.—This is a very realistic description of the state of mind of a newly married young girl Though she is all eagerness to go to her husband she is at the same time pained to have to sever connection with her paternal household and all its associations iv 12 2—ममवस्था is here = समाना अवस्था a similar condition

Stanza 12 C note.—मगा उद्गलितदभंकवला, मयूरा परित्यक्त-
नर्तना, अपवृत्तपाण्डुपत्रा लता धनूणि मुञ्चन्ति इव ! (आर्या)

With her poetical instinct Priyamadā rightly points out to Sakuntalā that the penance-grove is moved at the impending (उपस्थित) separation from their loved Sakuntalā The deer have dropped down (उद्गलित) their mouthfuls of darbha grass The peacocks give up their much cherished dance and the creepers seem to shed tears under the guise of the pale leaves that are falling down Compare 'नृत्य मयूरा कृमुमान् वृक्षा दध्निपातान् विजृह्विष्य । तस्या प्रपन्ने समस्तु श्चभावमन्यन्तमासीद्विद्वदनेश्वि' R 14 09

iv 12 7—समाने उदरे भयिता मोदया a sister मोदयाम्नेहम् is better than मोदयस्नेहम् because the former is more definite Vide i 17 10 *supra* iv 12 10—बाहू is the same as बाहु arm

Stanza 13 Cons'ru:—मया तवार्थे प्रथममेव मरतिपतम् आत्ममद्वृग
भर्ता त्वं भुङ्क्ष्वर्तता । इयं नवमालिका वृतेन मगतवती मप्रति अहमन्या त्वयि च
वीक्षित्वा । (वमन्तिलका)

Kṛśṇapa was anxious for the marriage of two sisters viz. Sakuntalā and the creeper Vanajyotsnā They have now each secured a husband worthy of herself He is, therefore, now free from anxiety (वीक्षित्वा) सकृत्पितम् planned, contemplated or thought of What the sage had already thought of was not Dasyanta, but a husband worthy of her That samkalpa of his is referred to by Priyamadā in i 26 3 and by Anasūvī in iv 0 19-20 The reading मगतवती is better than मश्रितवती

because it goes well with the instrumental चूतेन, सदितवती would require कृन् च

iv 13 3-निक्षेप deposit iv 13 4-यद् जन-This is a very pathetic sentence iv 13 6-अनसूये-This address to Anasūyā is significant It shows Kāśyapa knew the character of the girls fully Anasūyā was if not elderly at least of an elderly temperament It was therefore most improper for her to shed tears in that way It was really the business of the two friends to steady (स्थिरीकृत्या) Sakuntalā ननु conveys a gentle censure to both of them iv 13 11-जनय निरावाय प्रसव दम्बा whose delivery is safe, safely delivered Note the sister's affection Sakuntalā has for the doe There is also a very good human touch in the sentence When some one is pregnant, ladies always grow very anxious about safe delivery Further significance also attaches to the sentence Sakuntalā herself is in a delicate condition It is therefore natural that she should grow anxious about another who was similarly situated iv 18 15-सज्जते from मञ्जु 1 U to cling मञ्जु 14 सजनि-ने also has the same sense

Stanza 14 Construe—यस्य कुक्षमृचिविद्धे भुक्त्वे त्वया व्रणविरोपणम् दद्रुमुदीना तैल न्यपिच्यत, स जय इयामाकमुष्टिपश्विधिनक-पुत्रवृत्तक मृग ते पदयो न जहानि । (बमन्तिलला)

Sakuntalā's pet fawn began to cling to her garment Kāśyapa waved poetical over the fact He said the fawn did not want Sakuntalā to go away and was hence standing in her path The description of the deer that Kāśyapa gives is meant to recall Sakuntalā's motherly affection for him व्रणविरोपणम् which makes the wound grow (towards cure), healing the wound, sore-healing इयामाकम्-The deer could not eat on account of his mouth being pricked with pointed darbha grass Sakuntalā, therefore, had to feed him with handfuls of Śyāmāka grains from her own hands क signifies अनुकम्पा The young deer deserved pity in this state पुत्रवृत्तक an adopted child Explain the form grammatically as (1) वृत्तकश्च (artificial, hence, adopted) कसौ पुत्रश्च वृत्तपुत्र or पुत्रवृत्तक Thus we get by including वृत्तक in the वङ्गादि Note 'वङ्गादि कर्मधारये' पा 2 2 38 (वङ्गादिभ्यश्च कर्मधारये वा पूर्व प्रयोग्याः । वङ्गादिभ्यश्च । जमिनवङ्गादिभ्यश्च) Raghavaś is wrong in saying that वृत्तक is put after पुत्र, according to 'वाहिताग्न्यादिपु'; for that rule, we have already seen, applies to Bahuvrīhis

alone (ii) पुत्र कृत पुत्रकृत । सुसुपेति ममाम् । स एव पुत्रकृतक स्वार्थ कन्
(ii) न पुत्र अपुत्र । अपुत्र पुत्र सप्रसमान-कृत पुत्रीकृत or पुत्रकृत । स्वार्थ
कन् The ई in पुत्रीकृत is dropped according to 'श्रेष्ठादयः कृतादिभिः'
पा २ १ ५० e g श्रेणीकृत, पुत्रकृत etc This is however, defective,
because पुत्र is not found in the श्रेष्ठादि and it is not an आकृतिगण

iv 14 3 1-अचिरप्रसूतया एव—Construe एव with विना
The sentence means the young deer is habituated to separation
from loved relatives from his very birth. He has been brought
up even (एव) without his mother. So he should not mind
Sakuntalā's departure so much. Father Kāśyapa is sure to take
care of him in Sakuntalā's absence.

Stanza 15 Construe —उत्पटमणो नयनयो उपरुद्धवृत्ति वाष्प स्फिर-
नया विह्वलानुबन्ध कुर । अलक्षितनतोलनभूमिभागे अस्मिन् मार्गे मे पदानि
विपसीभवन्ति ननु । (वसन्तनिलका)

Kāśyapa saw that Sākuntalā was continuously shedding
tears while walking. The ground was uneven. Sākuntalā could
not observe the depressed and elevated portions there of (नतो-
न्नतभूमिभागा), as the function (वृत्ति) of her eyes was obstructed
by the tears. The sage therefore, advised her to stop the con-
tinuity (अनुबन्ध) of her tears. He probably never expected
that the tears themselves would cease उद्गतानि पश्माणि यनो
whose eye-lashes are turned up. The propriety of this adjective
is. Up-turned eyelashes mean the eyes remain full of tears.
For, unless the eyelashes come down and the eyes wink tears
do not fall on the ground. उत्पटमणा, therefore, serves the
purpose of showing that the eyes were not cleared of tears which
consequently obstructed their operation. विपसीभवन्ति became
uneven Sākuntalā was stumbling.

iv 15 1-उदकान्तं मर्यादीकृत्य अदकान्तम् (आ+उदकान्तम्) as
far as the water's bank. This is an अव्ययीभाव compound
इति श्रूयते it is thus laid down or enjoined (in the Sṛuti).
iv. 15 3-क्षीरप्रधानं वृक्ष क्षीरवृक्ष. This is a name of the four trees
न्यग्रोध, उदुम्बर, जम्बव and मयूक. They are so called because they
yield a resinous milky juice from their barks. iv 15 9-चक्रचोर्क
= चक्र वाक वचनम् अभिवान यस्य स चक्रवाक । तस्य स्त्री The bud is so
called because चक्र is its name. Read 'कोपान्नचक्रचोर्कवाको
'रथादगाह्वयन्तामक' अमर iv 15 10-दुष्कर कश्चेति I certainly

am doing what is hard to do. Sakuntalā here compares herself with the Cakravākī and wants to show she is worse than that bird. The Cakravākī was separated from her mate by only a lotus leaf. The separation by its very nature could not be of long duration. Yet the bird was crying in distress (आतुरा) Sakuntalā on the other hand was separated from her lover by a long distance. Her separation had lasted for months together. She was yet apparently not much in distress. What she herself was doing viz. living in separation and at a distance from her lover for months was she thought difficult for any other woman to do. For similar idea and phraseology compare 'अतिदुष्कर-कारिणी इह अहं या इदमपि आर्यपुत्र पश्यन्ती अद्यापि जीविनं न परित्यजामि।' नागनाद ५ 'दुष्करं कृतवान् रामा हीना यदनया प्रभु । धारयत्यामनी देहं न मोक्षेनावमीदनि ॥' रामायण मुन्दरकाण्ड 29 53 वासवदत्ता-हृन् प्रियन्तो मर्ति । पद्मावती-आर्ये न ज्ञानामि आयुषत्रय विरहिता उत्कण्ठिता भवामि । वासवदत्ता-(आत्मगतम्) दुष्करं खलु अहं करोमि । दयमपि नार्द्रं व मन्यते । 'स्वप्न-वासवदत्त Act IV also, प्रतिभा नाटक 11 12 Williams reads 'इति' after 'करामि' and understands the sentence to be a call to her mate by the Cakravākī thus 'Hard (is the lot) I suffer', remarking that 'दुष्करं करामि' in this sense is somewhat peculiar. This is bad. What does Sakuntalā mean in that case by pointing out the Cakravākī to her friends and repeating the cry of the bird which we must suppose, she fancies she hears? What is she driving at? Nothing is told to us. Besides with Williams' meaning Anasūya's 'मा एव मयत्य' will have no purpose एव is clearly meant to stand for Sakuntalā's condemnation of herself, suggested in 'दुष्करं करामि' Anasūya means to say Sakuntalā has really no reason to condemn herself. Even (एषा अपि) the proverbially devoted Cakravākī, when separated from her mate, passes the night grown longer (दीर्घतर) through grief, because she is supported in her heavy sorrow of separation by the tie of hope (वासवदत्त). Similarly, Sakuntalā also passed her days of separation, because she had the hope of being united with her lover afterwards. There was nothing दुष्कर about it. This whole scene with the Cakravākī is suggestive of future events. When Sakuntalā observed the bird separated from her mate and crying, she probably felt a strange presentiment of what was in store for her. There were the विरह and the गुरु दुःख thereof. There was the आशाबन्ध, created by what Aditi must have told Sakuntalā on the Hemakūta;

And who will not say that she really did a दुष्ट thing in silently passing those trying years that followed her rejection in the absence of her husband in the way she did ?

Stanza 16 Construe —एषापि प्रियेण विना विनाददीर्घतरा जर्जा समयति । आशावन्व गुरु अपि विन्दतु च माह्वयति । (अर्ग)

The Cakravāka (ruddy goose) is considered to be a pattern of constancy and conjugal affection. The convention is that at night the male and the female become separated. This happens, we are told on account of a curse pronounced upon them by R̥ma at whose grief during separation from Sītā these birds are said to have laughed. For references to them vide *inter alia* Ku 5 20, R 321, S 36 V ix 20 M v 9 Mc 84. For an idea similar to that in the second half of the stanza compare 'आशावन् कुमुदसदृशं प्रायशो हृत्पद्मनाम्ना । सद्यपि प्रणयि हृदय विप्रयोगे स्पष्टं ॥' M 9 'जज्ञातन्तुर्न च कथं तन्मन्त्रमुच्छेदनाम् । प्रायशः कथमपि करोम्यामनाख्या स एव ॥' M i ix. 29 'किन्तु नादृशमनुरागं दृष्ट्वा नरमाशावन्नेन आनन्दं वापयितुम्' V iii विपाद दीर्घतराम्. It is well known that the time of grief or sorrow appears longer and that of happiness shorter.

Stanza 17 Construe —अस्मान् नयमयनान् आनन्द उच्चैः कुलं च स्वयं अस्या वयसि अशान्वयकृता ना स्तद्व्यवृत्तिश्च, नाहं विचिन्त्य त्वया इयं मामान्वप्रतिपत्तिपूर्वकं दास्ये इत्या । अतः परं भाग्यायनम् । तद् वधून्वयमि न हलु वाचम् । (शार्दूलविक्रीडितं)

This is a very characteristic and clever message that K̥śyapa sends to Du-yanta. नयमयनान् Various are the suggestions which this word is likely to throw out (i) Our wealth lies in self-control. We have, therefore, no worldly riches to make you rich presents, or provide Sakuntalā with a suitable dowry. But let not this fact go against Sakuntalā and result in ill treatment to her. (ii) We generally are self-controlled. But if once our ire is excited, as is likely to be the case if Sakuntalā is mal-treated it will not be well with you. For, as you probably know, we possess गृह दाहनात्मकं तेजः, of which, please, beware. (iii) As we are self-controlled, there is no likelihood of our getting angry with you, even if you do not behave properly towards Sakuntalā. The poor girl will therefore, be helpless, having nobody to seek redress from. So, please, look upon her at least with the ordinary or common respect (नामान्वप्रतिपत्तिः) due to

all your wives (iv) You have married her without my consent. You are perhaps afraid of my anger. I, therefore, want to tell you that I am मयमवन and as such have approved of your action. (v) Our great powers and our penance are well known. With all those we are मयमवन. You will thus see that we are the more worthy to be respected by you for this उच्चं कृलम्—This suggests that to mal treat Sakuntalā would not in any way be worthy of his exalted pedigree. The second line is a beautiful example of the love that exists between a couple married according to a real Gandharva form. In our present-day marriages among the Hindus the bride is scarcely in a position to know what love means. The love that she comes to entertain for her husband later on is thus वान्यवह्नि though it may be and generally is actually as great as that in a Gandharva marriage. Though all these things are clearly in favour of a special kind of treatment for Sakuntalā, Kāśyapa asks for merely common respect, because as he himself points out 'Further than this depends upon fate.' It should be noted that in spite of the modest tone of Kāśyapa's message, what he seems specially to bring to the king's notice is the fact that all the circumstances connected with Sakuntalā's marriage demand a special treatment for her—and though he pleads for merely ordinary honour, his meaning is clear enough. The stanza becomes very pathetic in view of future events. Sakuntalā deserved special honour and yet Kāśyapa asked for merely ordinary one, even, which alas! was denied her! Some split up the third line as मा मा अन्यप्रतिपत्तिपूर्वकम् etc. You should not regard her with the honour of another; i. e. you should pay her some special honour. This is bad, as it directly contradicts the fourth line and the splitting up of मामन्य into मा मा अन्य is not Kāvīśian. Besides a definite demand for special honour spoils the whole beauty of the stanza.

iv 17. 2—लौकिकं जानन्ति ते लौकिकजा लौकिकम् = लोकस्य इदं लोके भव प्रसिद्धं वा that which belongs to or is found or known in the world i. e. the ways of the world. iv. 17. 8—न खलु नाम—Though Śrīgarava pays this compliment to his preceptor, it looks as if the poet meant the remark to be understood as being autobiographical. There is, indeed, nothing under the sun which the poet does not seem to know.

Stanza 18 Construe —गुरुन् गुरुगन्धर्व, सपत्नीजने प्रियमखीवति कुरु, भर्तु विप्रकृतापि रोपणतया [तस्य] प्रनीय मा गम, परिजने भूयिष्ठ दक्षिणा भव, भाग्येषु अनन्तेकिनी [भव] । एव युवतयो गृहिणी पद यान्ति । वामा कुलस्य आधय- [भवन्ति] । (आदर्शविक्रीडित)

The advice given by Kāśyapa to Sākuntalā in this stanza is well worth remembering by every young Hindu wife. Every single item of it deserves to be emphasised. The stanza is, therefore, considered to be one of the most beautiful in the play. गुरुपम्ब गुरुन्—गुरुगृष्टा, according to Kāśyapa is the first duty of a newly married girl. A new bride in full possession of her husband's love often disregards elderly relatives in the family including her parents-in-law. Kāśyapa does not want Sākuntalā to do this. Young brides should remember that though their desire for independence is natural, they must not expect to get it all at once. Independence would certainly be theirs in course of time. They need not revolt against the authority of elders for that. सपत्नी—This was specially appropriate for Sākuntalā, because she was the wife of a king and kings are बहुवर्त्तम. What this piece of advice really means is that the wife should be free from jealousy. Thus understood the advice becomes very pertinent in modern days, when owing to the free mixing of men and women occasions, which would tend to excite the young bride's jealousy, are likely to arise very often. Once a woman entertains jealousy and suspicion about her husband, there is an end to happiness in her married life. भूयिष्ठ परिजने This is also a good piece of advice for all wives to follow. Women expect too much from servants and very often are unnecessarily harsh towards them. Kāśyapa particularly warns Sākuntalā not to be so अनुत्सेकिनी (न उत्सेक अवर्त्तम arrogance अन्ते किनी सा) not puffed up. Fortune often makes people conceited. One must not allow it to make one so. This advice is particularly applicable to those girls who on marriage find their status raised and have to handle servants. Sākuntalā was such a girl अनुत्सेदिनी (न उत्सेक arrogance विप्रते यस्या) not puffed up गृहिणीपदम्. The position of a gihinī in ancient India was considered to be very honourable, responsible and withal important. It is easy to imagine than describe what the title gihinī connoted. Her importance in the family is well brought out in the following

stanza न गृह गृहमिच्छद्गृहिणी गृहमुच्यत । गृह तु गृहिणीहीन कान्ता रादतिरिच्यत ॥ वामा the perverse, those that act in an opposite manner वाच्य the bines The fourth line is also construed as युवत्यो वामा (प्रमदा विद्वाद् वामामपि स्त्रियम्' विश्व) बन्धस्य आचय (आलम्बनानि) मय एव गृहिणीषद यान्ति young women, becoming the prop of their families, thus attain to etc The reading भोग्यु for भाग्यु is not good भाग्यु suggests the high position which Kṛṣṇa has just said is भाग्यायन and which he expects for Sakuntal भाग्यु thus carries further the idea of the previous stanza भाग्यु unnecessarily restricts the idea involved in भाग्येयु which implies many more things than mere enjoyments Compare with this stanza the एरुत्तरिणवृत्त occurring in वात्स्यायन रामसूत्र १ १ This stanza is quoted in the साहित्यदर्पण 6 as example of उद्दिष्ट which is thus defined उपदिष्ट मनोरारि वाक्य गान्धानुसारत । 184

iv 18 1-कथं वा-This appeal to Gautami is appropriate As an old and experienced lady she was better qualified than Kṛṣṇa to judge in these matters 17 18 6-प्रियवदामि मा But the fact that there were only two friends and not more than two does not seem to have struck anybody Kṛṣṇa's answer इमं etc is decisive and should really have made people think over the plural 'प्रियवदामि मा सत्य' 17 18 7-इमं अपि अनुम-Another point to be noted is the custom of late marriages prevalent in those days With reference to Sakuntal somebody may perhaps say that she was a Kāśyapa's daughter and to her the rule of 'marriage at eight' did not apply But Anasūya and Prishnavadā were Brāhmaṇa girls and though they were of the same age as Sakuntal, Kṛṣṇa did not seem to worry much about their marriage, but merely remarked they also were pradeya 17 18 10-वयम्-The following are compared मलय - तात, तट = अटक, चन्दनरत्ना दकुन्तला and उमूर्त्तिता - परिश्रुता रत्ना in चन्दनरत्ना (a delicate sandal plant) serves the purpose of making candana a suitable upamāna for Sakuntal by making the word ferment It also gives candana the sense of delicacy Sakuntal's question here and Kṛṣṇa's reply thereto are exceedingly natural and so true to life A newly married girl, leaving her father's household for the first time fears that she would not be able to lead a happy life far away from the place where she had been so lovingly brought-up till

then But, as Kāśyapa rightly points out, when this young bride goes to her new home and becomes involved in the multifarious duties and responsibilities as a housewife and when in course of time she becomes a mother, she probably has no time to think of her father and things connected with her early life. A married daughter is like the Ganges, who jumps down from the lap of her father Himālaya to go to her lover Ocean. She has no time to look back even once towards her father, who in serene silence for ever observes the career of his beloved daughter.

Stanza 19 Continues — अभिजनवत्तो भर्तुं क्वाच्ये गृहिणीपदे स्थिता सती, तस्य विभवगुणमि कृत्ये प्रतिलक्षणम् आकुला (च सती), अचिरान्, ग. ची इव ३ कं, पावन तनय प्रसूय, (हे), कस्ते, मम वि हजा शुचं त्व न गणयिष्यमि (हरिणी)

Though living in a forest, Kāśyapa shows himself to be a close student of human nature. He rightly points out to Sākuntalā that her fears regarding the difficulty of passing her days in his absence are unfounded. When she would go to Duryanta and occupy the honourable position of his house-wife, every moment would bring distraction owing to various matters that would demand her attention. Then she would have a son with whom also her thoughts would be occupied. Thus amidst all these distractions and occupations she would not mind separation from her father. This is exactly what happens in the world. A young bride, when about to leave her father's house where she has been brought up from her childhood, always thinks that she will keenly feel the separation from her parents when away from them. But what happens is that when she goes to her husband's she has scarcely any time to think of her relatives on the father's side and is unwilling to leave her husband. अभिजनवत् (of high or noble descent) shows that the position of a gṛhīnī to such a gentleman is of great honour, indeed. अभिजनवत् is also explained as 'possessing (many) persons (जन) around him (समि), i. e. a man of large family. The gṛhīnī of such a man is likely to have greater responsibilities. But this is not good for the explanation of अभिजन does not appear to be natural. अचिरान्—because Sākuntalā was about five months advanced in her pregnancy. प्रची (the east) च—The comparison shows that Sākuntalā's son was expected to possess the lustre of the sun and be the supporter of the world. The

propriety of the adjective पावन is not quite clear. The sun it is very well be looked upon as पावन (pure, holy or purifying) but what is meant by a पावन son? Perhaps पावा indicates the son's pure and spotless life. Rāghava seems to take पावा with अव alone. मम goes with विरह. So विरहजम is विरहजम् compound. But we have already seen such compounds are allowed in the language. In मम विरहजम् a sensitive critic will detect a poetical defect called अदलीलत्वम् or vulgarity of the type that is found in चण्डन हामरचष्टिन by both Mammata and Viśvanātha, for, the last two syllables of चण्डन and हामर signify a barker.

11 10 2—यदिच्छामि—This is a very typical kind of blessing characteristic of a loving father. It is left to the imagination of the reader what a good father hopes for his daughter. No amount of words would express it completely. It is too sacred to be defiled by being put in clumsy inadequate language.

11 10 7—अथ भिज्जानमवर—slow at recognition.

11 10 8—मदन्त (this) suspicion (regarding Duryānta's good faith). Sakuntala means to say that a doubt as to whether Duryānta would recognise her was perfectly unfounded and it made her heart tremble. Poor girl!

11 10 9 अलिम्बह—Compare स्वगृहाग्रागतापि स्मिन् पाप विनाशयन् मृत्युम् । किमु दृष्टव्यं पापप्रतिमयकाचारमभ्यस्य ॥ नागानन्द मा गमन मदभिमुखियो न प्रोक्ष्य च पुमिनि तद्विरहाया । यापितान मदिरा मृगमय प्रमथयति श्यामपदे वि ॥

11 10 10 11 10 12—अन्यत युगम युगांतरम्. Yuga was a period of time corresponding to 3 hours or 120 minutes. The whole day was divided into 8 yugas. The first yuga extended from 6 a.m. to 9 a.m. and the second from 9 a.m. to 12 noon. Śaṅkara wanted to point out to Sakuntala that it was then past 9 and she should therefore hasten. For if she wasted any more time the sun would be intolerable. According to the four yugas of the actual day the sky to be traversed by the sun was also probably divided into four divisions. युगांतर would thus mean another division of the sky. युग also means a measure of length equal to four hands (युगा चतुर्हस्त्य न कृतादिषु । युगे हस्तचतुर्हस्तपि वृद्धिनामपेक्षया च मन्त्रिणा). With this sense we shall have to suppose that the expression refers to a primitive method of counting time. Compare the Marathi expression कामगमर तिमर कर जाग जाह.

Stanza 20 Cc stru.—विनाशयन् मृत्युमभ्यस्य न कृतादिषु । युगे हस्तचतुर्हस्तपि वृद्धिनामपेक्षया च मन्त्रिणा अप्रतिरय

दीयन्ति तनय निवेद्य तदपितकुटुम्बभरेण भर्ता सार्व अस्मिन् स्थाने आद्यमे पद करिष्यमि । (वसन्ततिलका)

Kṛṣyapa suggests that Sakuntalā would return to the hermitage along with her husband when they would enter upon the vānaprasthāśrama towards the close of their life चत्वार अन्ता यस्या bounded by the four oceans चत्वार is here an example of Viṃśana's 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तो' already quoted Compare 'वीरवागा वनकरो दुष्यन्तो नाम वीर्यवान् । पृथिव्याश्चतुरन्ताया गोप्ता भरतसन्महा ॥ २ म भा आदिपर्व ४७ अप्रतिरथ अनरिवात्तं चरितं तत्र अनरिवात्तं चरितं Compare 'He is an excellent bat' The word may grammatically be thus explained प्रतिगत्तो अस्य इति प्रतिरथ a rival or an antagonist न विद्यते प्रतिरथ यस्य दुष्यन्तस्य अपत्य पुमान् दीयन्ति तम् The son is yet to be born and hence the necessity of referring to him in this way Note that all along Kṛṣyapa hopes Sakuntalā's child would be a son and that he would be a great monarch निवेद्य having married Vide R 11 57 and 'निवेद्य निविशेद्वाङ्मन्यामेप् प्रकीर्तित' विश्व निवेद्य can also be taken in the sense of 'having installed on the throne' But the former meaning is to be preferred, first because निवेद्य primarily never means 'installation on the throne' and secondly because that idea is already contained in तदपितकुटुम्बभरेण The young prince was first to be named and then placed upon the throne The old monarch afterwards retired to the forest along with his wife Vide *infra* vii 29 also R 1 8, 8 70, 7 7, 19 1.V v. 17

iv 20 3 1—निवर्तता भवान्—It is to be noted how Kṛṣyapa is moved on this occasion in spite of his perance Though he reminded Anasūyā and Priyamvadā of their duty of steadying Sakuntalā, he himself did not seem to know his duty And that was out of the grief and agitation of his mind He had to be told by Śhūgata that he must follow the party no longer, when he saw there was no possibility of Kṛṣyapa's returning though he had gone with them as far as the lake And now Gautamī asks him to return and bid a final good-bye to his daughter, because she fears the pathetic leave-taking between the father and daughter may prolong to almost any length of time All these incidents have a deep human touch in them and display the remarkable knowledge of human nature that the poet possessed iv 20 7—नपञ्चरण कण्ठम्—This is so

natural, so characteristic of a loving daughter and therefore so beautiful!

Stanza 21 Construe — (हे) वन्मे त्वया रचिनपूर्वम् उदजद्गारि विह्वलं
नीवारवालं विलोकयत मम शोकं कथं नु ग्रामयेष्यति । (आर्षा)

कथं नु how possibly, it is impossible This is an exceedingly pathetic stanza The old man is deeply touched Had he been younger, he would have shed copious tears! His sigh (सनिश्वासम्) is eloquent of his grief He at once checks himself and says 'गच्छ गिवा सन्तु' These words indicate deep emotion You may go, Sakuntalā I care not for me I shall manage my grief somehow (R) May you fare well' उदजद्गारि—The निर्व्रा offering of Sakuntalā had grown exactly at the entrance of the cottage It would, therefore, constantly remind the sage of his daughter How then could his grief be assuaged? (R) Even in modern days there are several things such as embroidery works or paintings of the young bride, which she leaves in her father's house and which continue to remind him of her

iv 21 ५—अनसूये, चारिणी Kāśyapa's emotion here has reached its climax His sigh again reveals it Note he addresses Anasūyā Priyamvadā he generally ignores सहस्रमचारिणी generally means a wife Here it is used in the literal sense of a companion in religious observance निगूह्य शोकम्—Note that this advice to control grief, though given to the girls, is equally applicable to Kāśyapa He himself has need of practising शोकनिग्रहं iv 21 ७—स्नेहं दर्शनी the course of affection views it thus Really the penance-grove is not desolate or vacant (शून्यं) But owing to your strong affection for Sakuntalā you think it to be so Kāśyapa is coming to himself. He is explaining to the girls the philosophy of grief in separation सद्विमर्शम् ponderingly

Stanza 22 Construe—कन्या परकीय एव हि अर्थः । तामद्य परिग्रहीतुं यद्वेत्य अयं मम अन्तरात्मा प्रत्यक्षितयाम इव प्रकामं विशदो जातः । (इन्द्रवज्रा)

This stanza describes the typically Hindu attitude as regards a daughter She is really another's property and is only guarded by the father as a trust or deposit (न्यासः) It was, therefore, natural that Kāśyapa should, after thinking over the matter, feel greatly relieved by sending his daughter to her husband परिग्रहीत

means a husband, because in the marriage ceremony he has to take his wife round (परि) the sacred fire in what is known as the sapṭapadī ceremony, without which no Hindu marriage is complete. विजद clear, tranquil, calm, serene

The fourth Act of the Śākuntalā is by common consent considered to be the best and there too four stanzas are regarded as surpassing all others 'काव्येषु नाटकं रम्यं तत्रापि च शकुन्तला । तत्रापि च चतुर्विंशद्विंशत्यंशकचतुष्टयम्' 'Tastes may differ regarding the selection of these four stanzas, but generally stanzas 6, 18, 19, 22 of our Text are considered to represent these. What is the key to the great hold which the fourth Act has had on men's mind during all these years? It appears to lie in the fact that the scenes described therein are of everyday occurrence and have been depicted in such a realistic way that they make a powerful appeal to every reader. Act v and vi are in their own way masterly and show great artistic skill. But their incidents are not of common experience and their appeal is consequently not so powerful. When a poet describes scenes of everyday life and makes his characters do and say things which we ourselves would have done and said in those situations, his words go deep in our heart and create an indelible impression thereon. This is what happens in Act iv. If Śāṅgīra or love is the predominant sentiment in the third Act, the fourth Act is dominated by Karuṇa or pathos, but even like the Śāṅgīra in the third, the Karuṇa is here kept perfectly under control. Though tears may arise in the eyes of a sentimental reader over the parting scene between Kṛīyapa and Śakuntalā, Kṛīyapa himself merely sighs. A less consummate artist would have made the old sage weep.

Kṛīyapa was a sage who had divine vision. Did he know of the curse and the fate that was in store for Śakuntalā at court at the time he bade her farewell? We think he did not. Though a person may be endowed with divine vision, that vision does not always and automatically reveal to him the past and the future. He has to make special effort in order to know them. And people endowed with such vision do not use it unless such use is absolutely necessary. We, therefore, think Kṛīyapa was unaware of the curse at the time of his parting with Śakuntalā. If on the other hand we were to suppose that Kṛīyapa knew the curse, all the human interest in this Act would vanish entirely.

Besides the relief that Kāyapa feels at the end of the Act gives the lie direct to such a supposition. For, how could a loving father like him feel his soul to be serene, when he knew that such great misery was in store for his daughter? Again, if he already had foreseen that Sakuntalā would be rejected, why did he not remove the root cause of it all by first sending the ring to the king? Perhaps his pre-vision also told him that the loss of the ring the rejection etc. were all predestined owing to the inexorable Karma of Sakuntalā with whose course he could not interfere? Then why did he become grieved, at her departure and then feel calm when she was gone? Perhaps the two amias 'यज्ञोपि मित्या व्रजयन्मपि मित्या' Kāyapa might say that his grief and relief were also ordained by his own Karma!

We thus see that the supposition that Kāyapa was aware of the curse even at this time brings us to absurd conclusions and deprives the Act of all its charms by making the human interest vanish and by bringing the incidents to the dead level of mechanical movements. There is, however, no objection to suppose that after the pupils had returned from Hastinapura and reported to Kāyapa what happened there, the sage may have by his divine vision come to know the curse and the fact that Sakuntalā had been taken away by her mother Menakā. For, at this time a special necessity arose for Kāyapa to exercise his divine vision owing to the totally unexpected rejection of Sakuntalā and the evidently innocent attitude of Duryant during the fifth Act, about which the pupils must have told him.

ACT V

[King Duryanta has just left his judgement-seat in the court and has gone to his private chamber to divert his fatigue in company with his Vidūṣakī. A beautifully sung song from the music hall meets his ears and he understands in it a cleverly-administered reproach to him for having forgotten his previous beloved. While the king appreciates the cleverness of the singer, Queen Hamsapadikā, and sends his Vidūṣakī to compliment her, he grows uneasy over the song and knows not the reason of his uneasiness, for the curse of Durvāsas has had its effect and he has forgotten everything about Sakuntalā.]

At this juncture the party from Kīśyapa's peenac-grove arrives in his palace and Dusyanta naturally refuses to accept Sakuntalā as his wife. Hot words are exchanged between Dusyanta and Kanva's pupil Śārangarāva, but the king cannot see his way to recognise Sakuntalā as his wife. The poor girl is painfully disillusioned, as she imagines, and thinks of removing the king's doubt by showing him the signet ring. But unfortunately the ring had dropped down from her finger at the Śactr̥tha on her way and Śakuntalā finds it not on her finger. She, then proceeds to convince the king of their marriage by disclosing to him a certain incident that had passed between them in private but all in vain.

Matters seem to have reached a deadlock, when the king's Purohita finds a way out of the difficulty. It has been predicted by sooth-sayers that Dusyanta's first child will be a universal monarch. Śakuntalā is pregnant. If her son shows signs of a cakravartin, Dusyanta may safely admit her in his harem. Till her delivery she is to stay in the house of the Purohita. This compromise settled Kanva's pupils leave for the hermitage and Śakuntalā proceeds to follow the Purohita with the greatest sorrow, when lo! a lustic having the form of a female, lifts her up and takes her away. The king is exceedingly uneasy and feels in a mysterious way that the sage's daughter was probably telling the truth. He retires to his bed-chamber in great mental agitation.]

v 0 1—प्रविशति आसनस्थो राजा—Note the contraction in this stage-direction. If the king was आसनस्थ, he could not be described as प्रविशति. We must, therefore, suppose that the ancient Sanskrit stage knew of some kind of arrangement by which the curtain could be removed and the characters discovered to the audience in various postures. In Sanskrit dramas and especially in Kālidāsa and Bhāṣṭa we often come across situations with appropriate stage directions which make it necessary to admit the existence of a removable curtain, if we do not want to make those situations and stage-directions absurd. And as such admission involves no sin, we see no objection to make it. The present प्रविशति thus means 'is discovered(sitting)'. प्रविशति = सामाजिकाना दर्शनपथं प्रविशति यति इत्यर्थं.

v 0 1—संगीतशाला concert-hall, music hall 'गीत वाद्य नर्तन च यय

सगीतमूच्यते ' The word अन्तरे (in the interior) is superfluous गगीतमालया would have been enough कल (sweet and indistinct) refers primarily to the voice of the singer, but is metaphorically transferred to the song (गीति) 'ध्वनीतुमधुरास्पृष्टे । कल' अमर विमृष्ट (very pure i.e. harmonious) refers to the purity of the song from the scientific point of view १०५-स्वरासर्ग combination of notes वर्णपरिचय acquaintance with the letters i.e. the scientific arrangements thereof i.e. the melodies

Stanza 1 Can true — (हे) मधुकर, अमिनवमधुलीलुपलभ चतनञ्जरी तया वरिचुम्ब्य कमलवसनियावनिवृत्त (सन्) एता वयं विस्मृत भसि । (अपरवचनम्)

Hamsapadikā had once been the king's favourite, but she had fallen into neglect. The king was now paying court to the elderly queen Vasumat. The younger favourite of swan like gait, therefore, taunted him for having forgotten her by ridiculing his taste. The king was really a rasika lover, greedy after newer and newer enjoyments. In Hamsapadikā's (चतनञ्जरी) company, he had these (चुम्बनम् etc.) to his hearts' content (परि) But he forgot her and found pleasure in merely residing with old Vasumat (कमलम्) तथा recalls in a very eloquent way all those indescribable kinds of enjoyments which she had, when he was in the company of the mango blossom वसति suggests absence of enjoyments and कमल, which means a full-blown lotus, absence of youthful charm (II) The stanza has reference to Sakuntalā's history and after hearing it the king grows mysteriously uneasy. For the dramatic importance of the stanza vide remark at the end of the Notes on this Act

१११-रागपरिवाहिणी overflowing with passion Hamsapadikā's rebuke was only an index to her intense passion for the king ११३-अक्षरार्थ—The propriety of the word अक्षर (syllables or words) is that as the song was being melodiously sung, each single syllable slowly came and met their ears. The propriety of अक्षरार्थ on the other hand is, When a song is melodiously sung, as for example by a professional singer, we usually do not understand the meaning of the words, though we enjoy the melody. It is in fact not necessary to understand the meaning in order to appreciate the singing. The Vidūṣaka is, therefore, surprised to see that the king seemed to have understood the meaning

from Hamsapadikā = melodious song १ १ 4—स्मितं कृत्वा This smile of the king is a smile of callousness. It shows how indifferent he is to the pangs of Hamsapadikā. The neglected queen's description of him as a fickle bet seems quite justified. नकुङ्कृतं प्रणयं यस्मै to whom love has once been made (by me) अयं जनः refers to Hamsapadikā. R. ghava takes प्रणय = याचना, 'नकुङ्कृतं कृतं प्रणयं याचना येन' This means Hamsapadikā had once preferred her request to the king, which is bad. Williams takes अयं जनः to refer to the king. 'I once made love to her. It is true अयं जनः generally refers to the speaker but that is not a rigid rule. In the present case अयं जनः—हमपदिका becomes more forcible and should, therefore be adopted. तत् therefore is because she is नकुङ्कृतप्रणयः १ १ ३—मदुपालम्भम् a taunt to me मदुपालम्भमवगतोऽस्मि is better than महदुपालम्भन गतोऽस्मि, because the former is a direct reply to the Vidūṣaka's query 'किं अधरार्यं अवगतं' १ १ 6—निपुणम् cleverly १ १ १०—Construe परकीयं हस्तैः शिखण्डके गृहीतस्य नाटयमानस्य (च) शिखण्टक is the lock of hair on the head (Marāṭhī शडी). The Vidūṣaka feared that Hamsapadikā would cause him to be seized by the hair by means of her maids (परकीयं हस्तैः by the hands of others). She would not condescend to touch him, but would merely enjoy the fun at his expense अप्सरसा Supply गृहीतस्य (seduced, captured) after this वीतरागस्य is an example of Vāmanā's 'विशेषमाश्रययोगं विज्ञेयप्रतिपत्ती' and means an ascetic whose passions have left him. If such a one is caught in the meshes of a nymph's love all hope of mokṣa (final release) is at an end for him १ १ ११—मोक्ष in the case of the Vidūṣaka means escape from the hands of Hamsapadikā's maids. This innocent looking joke of the Vidūṣaka has a dramatic purpose for which vide remarks at the end of this Act. The audience will recognise in this speech a vague reference to the story of Vāsantī and Menakā. All this is poetic preparation for the entrance of Sākuntalā १ १ १२—नागरिकवृत्त्या in the manner of a city-bred man i. e. in a polite and courteous way and by using gentle unoffending words. This the king wanted to point out, would not excite Hamsapadikā's anger and she would not consequently befool the Vidūṣaka. Duśyanta also knew that the adoption of the नागरिकवृत्ति was impossible for his ill-bred friend, but the Vidūṣaka was too proud to acknowledge himself a jānapada

and had, therefore to go even against his desire (वा गति) Or वा गति would suggest that as it was the king's command, he would go. Otherwise he was most unwilling. Raghava takes नागरिकवृत्त्या as a technical term standing for a peculiar gesture of the hand नागरिकवृत्त्यति त्रिषतावस्य मध्यमानजनीम्या वक्राम्यामधाम्भुम कर्मिवाभ्यामियथ । १ । 11 इज्जनविहृद्गतेऽपि—The audience understands the significance of this and pities the king's condition. The curse of Durvasas has had its full effect. The king has forgotten everything about Sakunt. Though in a vague fashion he feels conscious of certain incidents which he remembers not, but which make him uneasy all the time.

Stanza 2 यन् [= यदा] सुखित अपि जन्तु रम्याणि (वस्तूनि) वाश्य मधुरान् वादाश्च निराम्य पयःसुवाभवति तत [= तदा] नूनं भावस्मिराणि जननात्परमौहृदानि चेतसा शवाग्रव स्मरति । (वसन्तिउक्ता)

The king felt mysteionly uneasy as though he had experienced इज्जनविहृद्. But he could not remember it at least in this birth. He therefore accounts for his uneasiness by referring it to incidents of former lives सुखमस्य मज्जनमिति सुखितं (the possessed of happiness जन्तु (a being creature) does not sound a good word. Still K. Jidasa uses it more than once in this play रम्याणि (supply वस्तूनि) is an example of विषयवर्णनप्रयत्नो विषयप्रतिपत्ति निराम्य is from तम-ताम्यति to be calm tranquil or put, हन- to hear with नि पयःसुवाभवति (becomes longingly anxious) is an example of the loose use of चि 1 or the king had actually grown पयस्तुव नूनम् certainly भावस्मिराणि remaining permanent owing to mental impressions भाव is more or less the same as मन्त्रा वागवासा which means a mental impression. The theory is that every mental activity we go through leaves in our mind without our being made conscious of it, a permanent impression. Such impressions accompany the soul in its migrations from one body to another and determine its character in a particular existence. They remain in a dormant state till a proper opportunity arises for them to make their results felt. Some explain भावस्मिराणि as भाव हृदये स्मिराणि वद्धमूलानि firmly rooted in his heart (Williams). This is not good. This meaning of भाव is unusual. The word appears to have been used in its technical sense चेतसा—Here the poet seems to suggest a contrast between the heart and the head of the king. In his heart the king remembers some friendships of by gone births, but in his

head he has no clear conception of what those friendships are. This only means the recollection is vague अवोव न वोव ज्ञानं पूर्वं यथा नया without consciousness beforehand. The idea is the recollection is had at once as soon as the charming objects are seen or the sweet sounds are heard. There is no previous consciousness of the recollection coming up. This makes it still more mysterious. Rāghava explains अवोवपूर्वम् as विषयविशेषज्ञानाभावपूर्वम् without definite knowledge of the particular object of the recollection. This means he feels he remembers but what exactly he remembers he does not know.

This idea is excellent, but the expression does not seem to yield it वोव (definite knowledge, according to Rāghava) never precedes स्मरण. It is either simultaneous with it or follows it पूर्वम्, which Rāghava has thus no sense अवोवम् would have been excellent for his meaning. A third way is to explain the expression as 'without previous consciousness (of the particular object to which the love was directed)'. The king was not aware of any person whom he had loved and forgotten. Yet he seemed to remember somebody. Thus he could not account for it. The stanza expresses a fact of common experience. We often come across persons whom we like or dislike even at first sight. How is this to be explained? Only on the hypothesis of the recollection of friendships or otherwise in other births. This idea is often met with in literature. Vide *inter alia* II 120 7 15, II 22, U vi 12 K P 276, and 'Thus a strain of gentle music, or the rippling of water in a silent place, or the odour of a flower or the mention of a familiar word will sometimes call up sudden remembrance of scenes that never were in this life, which vanish like a breath, which some brief memory of a happier existence long gone by would seem to have witnessed, which no voluntary exertion of mind can recall.' Charles Dickens 'Oliver Twist' p 141. Also compare the feeling of Ishmael when he feels drawn to stand as a champion for Rebecca.

v 2. 2-कञ्चुकी (the Chamberlain) was so called, because he wore a kañcuka or a long robe, somewhat like the modern academic gown. For definition vide Appendix. A He generally is represented as a man grown old in the king's service of guarding the harem and is always described as complaining about his old age and infirmities. Vide चित्रमोक्षशीतम् I वेणीनहारम् 7.

अनधराधय ॥ १ मुद्राराक्षस ॥ १ १ २ ३-अहं नु खलु-अहं shows surprise The Chamberlain is surprised at the change wrought in his condition by time नु has an interrogative force the whole sentence being thus a question of appeal to himself खलु suggests certainty regarding the change in his condition

Stanza 3 Construe —राज्ञ जवरोधगृहेषु अधिष्ठतेन मया आचार इति यावत्प्रतिगहीता मा एव बहुनिय बालं गतं (सति) प्रस्थानविक्रमगते मम अवलम्बनार्था जाता । (वसन्ततिलका)

This stanza explains how the Kañcuki has grown old in the king's service. It appears when he was first appointed (अधिष्ठत) in the apartments of the king's harem he was a strong man and used to carry the cane staff simply because it was the custom. But now he has grown old and falters (विक्रव) in walking and that very staff therefore has become useful to him for supporting him. If जवरोधं प्रमदा अत्र इति अवराध It means the king's harem as well as the women therein अवरोधस्तिरोधानं राजदारेषु तदग्रहं । वनिय । It is much to be noted that this word has nothing to do with निदि It is explained as बहूना पूरणं बहुनिय and is formed according to बहुलुगणनघञ्च नियुक् 'पा ५ २ ७२ which means that the termination निय is applied to बहु पूग etc in the sense of पूरण or making up e.g. पूजापूरणं बहुनिय बालं like उक्तादगाना पूरण एकाग्र छात्रं Similarly पञ्चम पट्ट etc अवलम्बनाया (i) अवलम्बनाय इदम अर्जुन according to the Vrtika अर्थेन नियसमासो विदध्यस्मिन्गता चति वसन्तम् (ii) अवलम्बनम् अथ प्रयाजनं यस्या The latter should be preferred as it brings more distinctly the Kañcuki's helplessness. The reading अधिष्ठतेन is superior to अवहितन (attentive) because it better suits आचार which is enjoined for the अधिकृतस्य only. Besides अधिष्ठतेन is construed naturally with the locative in वरोधगृहेषु (R) For a similar idea compare 'गङ्गानाप्यधिकार इत्यधिष्ठिता यस्मिन् समाश्रयिता । वनाग्रहार ॥ ७

१ ॥ १-उपकायम् religious duty The arrival of the sages leads the Kañcuki to conclude that they have some religious business with the king अनतिपात्यम् (अतिपातं वाग्रात्ययं तं मोक्षं न अर्हति तत्) unfit to be delayed admitting of no delay समासनम् the seat of justice is also called वार्यासन (१ ॥ ११) or व्यवहारासन (R ६ १८) the seat in the court, from which the king dealt out justice to his subjects. १ ॥ ३ ३-आवाता सन्तस्य (government, administration) अधिकारः the office of the government of the people R ghava

explains 'लोके भुवने तन्त्राधिकार प्रधानाधिकार । तन्त्र प्रधाने सिद्धान्ते' इत्यमर the office of the head of the people

Stanza 4 Construe — भानु मरुद्युस्तुरङ्ग एव । गन्धवह रात्रिर्विव्रियानि । जेष मदैवाहितभूमिभार । पट्ठागवृत्तेरपि एव धर्म । (इन्द्रवज्रा)

The Kañcukī shows how the king's office admits of no repose (अविश्रम) by adducing the examples of the sun, the wind (गन्धवह so called because it wafts odour) and the serpent ईश सृष्ट once (for all) The sun has once yoked his horses and that is all He has now no time to unharness them and to yoke them again so busy he is with his work of general good रात्री च दिवा च रात्रि-दिवम्, an irregular compound formed according to 'अचतुरनिचतुर' etc पा 5. 4 77, which is the longest of Pāṇini's sūtras जेष is the name of a celebrated serpent, the son of कदू and कव्यप, who at the request of Brahmā, has taken upon himself the task of supporting the earth on his hood Vide म भा आदिपर्व 36. 14 'इना गहा शैववनोपवन्ना सप्तारस्यामविहारपत्तनाम् । त्व जेष सम्यक्कलित्ता ययावत् पृथ्वी तिष्ठत्स्व यथाञ्जला स्यात् ॥', also Mu u. 18, Ku 3 18 पट्ठागवृत्ति (पट्ठागेन वृत्ति जीवन् यस्य) is the king because he subsists on the sixth part Vide above p 298 The figure in the stanza is प्रतिबल्लुपमा

Stanza 5 Construe — (एष देव) प्रजा स्या प्रजा इव तन्त्रयित्वा शान्तमना (सन्), द्विष्ट यूयानि दिवा मन्त्राय रविप्रतप्त (सन्) इति स्वानमिव, विविक्त निषेवेते । (उपजाति)

The following are compared देव—द्विष्टेन्द्र, प्रजा—यूयानि, तन्त्रयित्वा—मन्त्राय, शान्तमना—रविप्रतप्त, विविक्त—जीव स्थानम् स्या प्रजा—The ancient ideal of kings was to look upon the subjects as their own children तन्त्रयित्वा (having looked after) from तन्त्र-तन्त्रयति-ते to govern. शान्तमना is better than अशान्तमना, because it is more forcible and corresponds more with रविप्रतप्त दिवा—This is superfluous Its sense is already conveyed by रविप्रतप्त., which shows that the द्विष्टेन्द्र had led his herd (यूयान्) by day when the sun was shining hot. It will be seen even Kālidāsa sometimes uses unnecessary words

v 5. 1 उपत्यका as opposed to अचित्यका means 'the land at the foot of a mountain', while अचित्यका means 'the land on the head of a mountain the table land' The termination एवम् is applied to उप and अवि in the sense of 'near' and 'above' re-

spectively, according to उपविश्यात्यक्षामधाराद्वया वा ५ २ ३४ (सत्रायामित्यनुवत । पवतस्य आसन्न स्थलमुपत्यका । आन्द स्यलमनित्यका । मित्री) 'उपयकाद्वरामन्नमिस्त्वमनित्यका' अमर ५ ३-सादरम्—When the chamberlain brought the news about the arrival of the sages from the forest near the Himalaya, what struck the king about it was that they had brought a message from the great sage Kṛṣṇa. He, therefore, repeated the words 'वाङ्मयमदेगहारिण तपस्विन' with reverence. Consequently, the reading which introduces the word सम्प्रीका after वाङ्मयमदेगहारिण is not proper. It is evidently an interpolation. But when once सम्प्रीका was interpolated, it was felt that it did not go well with सादरम्. So सादरम् was further changed to सविस्मयम्. This reading with सविस्मयम् and सम्प्रीका means that what struck the king most about the news of the chamberlain was the fact that women had accompanied the sages. And this naturally caused him surprise (द्विस्मय). In this connection it is significant to note what the king says to his Pratiharis below. In this speech he seems anxious to learn why the sages have been sent to him by Kṛṣṇa. There is no reference to women here. So it appears that what struck Dussant most when he heard the news about the arrival of the sages was the fact that they had brought a message from Kṛṣṇa. The reading with सविस्मयम् and सम्प्रीका must, therefore, be rejected. ५ ५-उपाध्याय is so called because 'उपेत्य ब्रवीमहे जन्मान्' Manu defines him as 'एकदेन तु ब्रूम्य वेदाङ्गान्यपि वा पुन । मौन्यापयति वृत्त्ययमुपाध्याय म उच्यते ॥ २ ११ ५ ६—'मौनेन—श्रुती विहितं enjoined by the Śruti or the Vedas ५ ६ ७—वेनयति. When did this female door-keeper or portress enter? No indication of her entrance has been given before. Is Kṛṣṇa nodding, or are we to suppose that the first stage-direction should read 'तत्र प्रविशति अमनस्यो राजा विभूषणं प्रतिहारी च पृच्छतस्तयो' ? अग्नि मार्गम्—Note 'अन्यापारगतं कार्यं पश्येद्वेदोपनिषान्म् । दुरोहितावायमतः प्रत्युपायमिच्छाय च ॥' मौन्येन अथंदाश्च प्रकरण १० ५ ११, १२-अधिकारवेद निष्पद्य—Note that this is a very difficult stage-direction. It is almost impossible to show by means of gesticulations that the king is fatigued with the duties of his office सदा तनु—This is a very good general proposition, but like all such propositions it is only half true. Ordinary people also often find that their troubles and anxieties are by no means ended with the attainment of their desired object.

Pleasure many a time lies in pursuit not in possession. However the king makes the above statement because he wants to prove that his life is not happy. This is in conformity with the general human tendency to look upon the other fellows' lot as better than one's own. Many a man would wish to be a king with all his worries and anxieties अग्नि (attained) अर्थ. वै, तेषां भावः अरितार्थता the state of having their desired object (viz. the acquisition of the kingdom or throne) achieved दुःखोत्तर is explained as (i) दुःखम् उत्तरं प्रधानं यस्याम् । दुःखवहलेत्यर्थः abounding in trouble (ii) दुःखमुत्तरम् अनुगमि यस्याम् । दुःखानुगतेत्यर्थः followed by troubles. For similar compounds with उत्तरं vide R. 7 49, 16. 60. Dasyanta is here contrasting the condition of kings with that of ordinary beings. An ordinary man becomes happy when he obtains the object of his desire. But in the case of kings the acquisition of the object of their ambition viz. the kingdom is followed by troubles. What these troubles are is explained in the following stanza. For the general idea compare नमोऽत्मनोऽप्यनन्दिनात्मा कृत्वा युवान युवराजमेव । नुत्नानि सोऽभुङ्क्षत् सुखोप-रोधि वृत्तं हि राजानुपदद्वृत्तम् (= कारादिवद्वृत्तम्) ॥ R. 18 18

Stanza 6 Const. ut. —[राजा] प्रतिष्ठा औत्सुक्यमात्रमयमाययति । लब्धपरिपालनवृत्तिरेव विवृणोति । स्वहस्तघृतदण्डं राज्यं, स्वहस्तघृतदण्डम् आन-पन्नमिव यथा श्रमाय [भवति, तथा] अतिश्रमापनयनाय न [भवति] (वसन्ततिलका)

प्रतिष्ठा firm establishment (on the throne) attainment (of the desired object viz. the kingdom). Before one becomes King, one is very eager to be so. But when once that position is attained all the old eagerness vanishes. This is a matter of common experience. Compare 'The hours we pass in happy prospects in view are more pleasant than those supplied with fruition, for in the first case we cook the dish to our own appetite, while in the second nature cooks it for us. Goldsmith 'The Vicar of Wakefield'. 'Remind him of each wish pursued How rich it glowed with promised good. Remind him of each wish enjoyed, How soon his hopes possession cloyed.' Scott 'Rokeby'. Not only does the acquisition of kingdom put an end to all eagerness, but it entails the further worry (विवृणोति) of protecting what is obtained and that business (वृत्ति) is by no means easy. In the second half the kingdom is compared to a pannaol (आनपन्नम्), the

pole (दण्ड) of which is held in one's own hand Kingdom even like such a parasol removes fatigue no doubt, but it does not do so completely (अति = अत्यन्तम्) On the contrary the fatigue it causes more than counterbalances the fatigue it removes. We must remember the king is in a pessimistic mood and wants to point out that his office is not quite so enviable. Therefore the positive and emphatic reading यथा श्रमाय is better than न व श्रमाय. Besides the second line definitely suggests that राज्य is श्रमाय नाति नाय (i) श्रमापनयनाय न अति (यथा श्रमाय अति) is not sufficient or competent for removing fatigue (as for causing it) अति is here taken as an independent word. We must in this case remember that kingdom to a certain extent does remove fatigue and give pleasure. There is no denying this. But what makes it not so desirable is that the fatigue caused though it may be of another kind is more than a match for the fatigue removed or the pleasure produced. This explanation therefore, is not satisfactory. (ii) अति अत्यन्तम् (completely) यथा तथा यथा श्रमापनयनं तन्मै. This is to be preferred. Note that स्वहस्त दण्डम् is paronomastic and goes with राज्यम् also. In that case दण्ड means the power of punishing offenders etc., the executive. The above is the case of those kings only who hold the executive in their own hand, who really rule and not merely reign. The lot of a modern constitutional king who is not responsible, but leaves the executive to his ministers is happy enough. Similarly, if the parasol is held by somebody else and one only walks under its shade, it is quite comfortable. Remember that आनपद्मम् does not mean the modern light umbrella to which the description in the third line is hardly applicable. It signifies the ponderous parasol of an ornamental type which is even now sighted on the occasion of a bridegroom's first expedition to the bride's house for marriage, or the festive procession of a deity.

V 6 1.—विविधा नाग विनाग (various measures of music) विनाग (standing metaphorically for वित्तालगानम्) शिरस्य यस्य स वैतालिक one who is skilled in singing in various measures of music. The word is also explained as विविधन ताग्न चरति or विविधताल प्रयाजनमय who maintains himself by or whose main purpose is, various measures of music. वैतालिक means a bard in general, though Amara restricts it to those who sing in the morning and wake up the king from his sleep ('वैतालिका बोधकरा'). Besides प्रबोधन, the

duty of these birds was to announce the various periods of the day, to praise the king and his ancestors on festive occasions, and to cheer him up if he grows melancholy, for any reason. The present birds perform this last duty. Read: 'तत्तत्प्रहरकयोग्यं गगैस्तत्कादवाचिभिः उक्तेः । मन्मथमयं च कितलं नायन्, वैतालिको भवति ॥ भावप्रकाशः

The stage-directions (नेपथ्ये) वैतालिकी, प्रथम and द्वितीय raise an important point of stage-management. If the words 'विजयन्त देव' and stanzas 7 and 8 are uttered from behind the curtain, what is the propriety in giving the stage-directions वैतालिकी, प्रथम and द्वितीय. For aught we know these may be uttered by anybody from behind the curtain. How is the audience to know that they have been uttered by the birds? The birds do not come on the stage. The audience merely hears the sentence and the stanzas and has absolutely no means of finding out who utters them. We think Kālidāsa is here guilty of a blunder in stage-management. What the poet should really have done is to arrange that these stanzas are uttered 'नेपथ्ये' only. Then he should have put in a few more words in the king's next speech from which the audience would know that the stanzas are recited by the birds. The king's words 'एते वल्लभमनसं पुनर्नदीकृतं स्म' do not give us any definite clue as to who must have recited those stanzas. It is of course possible to infer from the king's words that the birds must have recited them. But a definite indication of that fact was necessary. In the *Mudrārāksasa* in a similar situation is developed and similar stage-directions are given. But there Viśākhaḍatta makes the king say 'आयं वैहीनः जाय्या वैतालिकाभ्यां मूर्च्छं गतमहं वाप्य', from which we know that it is the birds who have recited the stanzas from behind the curtain. Kālidāsa should have done something of the same kind. He could have put in 'आभ्यां वैतालिकाभ्याम्' after 'एते वल्लभमनसं' in the king's speech in V 8. 1. For similar stage-directions vide विद्वदो वंशीय v 21-22 (Pandit)

Stanza 7 Construe—स्वमुखनिर्मिलाप (सन्) शोकहेनो प्रतिनिधिं खिलमेव अथवा नेवृत्ति एवैवा एव । पादयो हि मृत्वां स्नेहमाश्रमनुभवति नश्चितं छावया पतिताय वनयति । (मालिनी)

In this stanza the king is flattered for his selfless work. The clause preceding this suggests admiration for it.

king's selfless work But अथवा changes the previous thought and the next clause suggests there is no reason for admiration, as the king's life is just of that kind The whole only results in intensifying the admiration felt This is called **नाक्षेपाङ्गार** The comparison with a tree in the second half is happy and must have tickled Duryanta Rāghava thinks पादप is significant and explains it as 'पादाश्चरणान् पाति रक्षतीति च । अत एव न वृक्षादिपदोपादानम्' The king is also **pādapa** in the sense that he protects his subjects, who can also be called his **pādis** or supports But all this is too much पादप is generally derived as पादे निवसि जमी

Stanza 8 Construe — जातदण्ड विमर्गप्रस्थितान् नियमयसि, विवाद प्रशमयसि, रक्षणाय वच्यसे । विभवेषु अतनुषु (भक्ष्यु) जाय मनु नाम । प्रजानां अनुव्रज्य तु त्वयि परिसमाप्तम् । (मालिनी)

The first half of the stanza is a matter of fact description of the king's official duties and points out to him how useful he is to his subjects He should have, therefore, no reason for being fatigued with his office The second half is not always properly understood It is the duty of kinsmen to stand by their relatives both in prosperity and adversity 'उन्मये व्यमने चैव मद्रागे षडुनिग्रहे । राजद्वारे स्मराने च यस्तिष्ठति स वायव ॥' But the so called kinsmen perform only half their duty inasmuch as they crowd round a person when he has abundant riches The other half viz standing by and supporting him in his adversity is done by Duryanta Thus the duty begun by kinsmen finds its consummation in the king (त्वयि परिसमाप्तम्) नाम shows कुन्ना or contempt How contemptible it is for kinsmen to act in this way (II) Or we may take नाम with जाय जाय नाम the so called kinsmen Compare 'नावाचे ज्ञानी' I or such use of नाम vide Ku 5 32 There is also another way of construing the second-half We here do not take अतनुषु विभवेषु as a locative absolute- 'Let kinsmen be (included) among the abundant relatives' This means kinsmen really do not perform their natural duties as such with reference to a man, but they merely form part or appendage of his wealth appearing or disappearing along with them But the entire (परि = सर्वत) work of kinsmen is done by Duryanta in the case of his subjects

v. 8 1-नवीकृता (rendered fresh) is an example of the technical use of चि, for नव is used in a metaphorical sense v 8 ६-

होमार्था धेनु the sacrificial cow. This does not mean that the cow was to be sacrificed. The word signifies a cow, which was useful for sacrifices. Cows' milk was mixed with the soma juice before it was offered to gods in sacrifices. It was also used for producing ghee, which was required for several sacrificial purposes. This sacrificial utility of the cow was the main cause of the sanctity it has attained in Hindu society. १३१-अलन्द an elevated quadrangular place at the door, a raised verandah 'प्रघाणप्रघणात्सदा वहिर्द्वारप्रकोष्ठके ।' अमर 'त्रीणि द्वारप्रकोष्ठात् (the room near the gate of a house) वहिर्द्वारावसिचतुष्कस्य' व्या सु.

Stanza II Construe —किं तावत् व्रतिना उपोदतपसा [क्षपीणा] तप विघ्नं दूषितम् । उन धर्माग्न्यचरेषु प्राणिषु केनचित् असत् नेष्टितम् । आहो-
न्वित् बीरुवा प्रसव मम अचर्गितं विष्टम्भित । इति आस्त्यबहुप्रतर्कं मे मन
अपरिच्छेदाकुलम् । (शार्दूलविरोडितम्)

The king could not understand why the party was sent to him by Kāyapa. His mind entertains various conjectures (प्रतर्क combined in it the sense of doubt and conjecture) regarding the reasons which generally bring ascetics to kings, but as he cannot decide in any definite way (अपरिच्छेद indecision), he becomes distressed (आकुल). For a similar stanza uttered by Daśaratha when Viśvāmitra comes to him vide अनर्घराघवः २५ उपोदतपसाम् those that had developed austerities Supply क्षपीणाम् or मुनीनाम् as the substantive for the two adjectives व्रतिनाम् and उपोदतपसाम्, which are used without it according to 'विशेषणमात्रप्रयां विशेष्यप्रतिपत्तौ'. The vows they observed were a means of developing piñance असत् *adv* wickedly. बीरुवा प्रसव the produce of creepers, such as flowers, fruit etc. विष्टम्भित (p p p from वि + न्भम् स्तम्भते, न्भन्तोति, न्भन्तानि, which also yields स्तम्भव) stopped, withheld. The underlying idea in the 3rd line is that unnatural occurrences and calamities among the subjects were due to the misdeeds (अपकृतानि चरितानि) of the king. Compare ५१ २६ below, R १५ १७ 'न राजापचारमन्तरेण प्रजाम् अकालमृत्यु मञ्चरति' U ११, 'तस्य दुष्कृतं किञ्चित्मद्दमि न मज्जय । यथा हि विषयस्थाना बालाना मृत्युगान् ॥ १० राजदोषविषयान्ते प्रजा ह्यचर्चिषिपालिता । असद्वृत्ते हि नृपतावकाले म्रियते जन ॥ १६ रामायण उत्तरकाण्ड ७३

v १० २—मुचरितनन्दिन pleased with your good deeds This is a reply to the king's 'ममपचर्गितं' etc. The king feared condemnation of his misdeeds. The Pratihā suggests commendation

Note the difference between the impressions of these two pupils. While Śrīngarava has his eye directed to more or less the exterior, Śrīadvaita looks to the interior. The one wants to fly away from the place, while the other pities the men addicted to pleasure (सुखसदिगन्). The similes used have a logical connection between them and mark the various steps by which final release is obtained according to Hindu philosophy. Thus स्नान, गुधि, प्रवृद्ध and स्वर्गपति suggest देहगुधि, मनगुधि, प्रबोध or नवज्ञानम् and मोक्ष respectively (R). None of these Śrīadvaita finds in the people of the city अन्वन् (ppp from अञ्ज् अनञ्जि अद्वक्ते with अञ्जि) means anointed or besmeared with oil. An anointed person is said to be unclean. Compare तैलभ्यष्टने चित्तावृमे मैथुने जीरकर्मणि । तावदभवति चाण्डालो यावत् स्नान समाचरेत्

v 11 2—यामेवरत् other than the left i. e. the right. The belief is that the throbbing of the right eye or the right arm forebodes ill to women and good to men and that of the left eye or the left arm good to women and ill to men. Note 'दक्षिणमङ्गलम्' 'रित्रयारव काम शुभावश्च स्फुरितम् । नीनीच्वमप्रयात्र फलनि च गान्धोचित मन्द ॥ चाटिर्घरपदनि' at 2512. This belief is so ingrained in our nature that even though we may be convinced from experience that the throbbing means nothing we yet become a little uneasy when it actually occurs. A similar belief is found referred to in Shakespeare's Othello iv. where Desdemona says 'Mine eyes do itch doth that bode weeping'. v 11 4—प्रतिहनमनःपलम्—compare the Marathi 'इडा पीडा टळे, असपळ पळो'. v 11 5 6—वर्णद्विपाणा रक्षिता—This was a significant description. It shows the king was very scrupulous in observing his duties, the principal of which was to see that all people followed the वर्णश्रमव्यवस्था. Vide R 11 67 v 11 8—महाराष्ट्र does not here possess the condemnatory sense which the word usually has. It is just a formal way of addressing the king. Purohita कामम् it is true, I admit Śrīngarava is here pointing out the difference between the Purohita's and his own way of looking at the king's action. The Purohita is in the king's employ and is naturally an interested party, when the question of judging the king's action arises. That is why the king's humility in already leaving his seat in order to welcome the sages strikes him so much. But Śrīngarava is perfectly indifferent (मन्यस्थ) in the matter. He neither praised the king's humility nor does he condemn it. For he believes

that humility is the proper nature (स्वभाव) of people like the king and what is natural need cause no wonder. It should be noted that Sārngarava shows himself to be exceedingly clever here. To say that he is indifferent to the king's humility, because that humility is natural to him, is really a more emphatic and effective way of praising him for it.

Stanza 12 Construc — नरक फलागमं नम्रा भवन्ति । घना नवाम्बुभिः दूरविलम्बित (भवन्ति) । गन्धुषा मधुद्विभिः जनुद्धना (भवन्ति) । परोपकारिणाम् एष स्वभाव एव । (वदन्त्यविः)

फलागमं = आगतं ५१, according to a Sanskritism already noted दूरविलम्बित that hang a long way down Sārngarava here adduces examples to show that the king's humility need not be wondered at. This stanza also occurs in Bhartrhari's Vitisataka. The question of its authorship cannot be decided. One way of accounting for such occurrences is to suppose that the stanzas in question belonged to a mass of floating literature, called subhāṣitas, upon which probably both the authors had drawn.

v 12 2-प्रसन्न मुखस्य येषाम् मुखेण the colour or expression of the face, complexion विशिष्य निरदामयुक्तं कार्यं येषाम् whose business is of an assuring character, or whose business inspires confidence. They do not come to report any calamity, as you fear.

Stanza 13 Construc — वाष्पुषाणां (मध्ये) विमन्यमिव, तपोधनानां मध्ये अवगुण्ठनवती नानिषिङ्गुत्तराग्मावण्या (अवसवती) नमिबत् । (आर्षाः)

अवगुण्ठनवती possessed of a veil. This indicates the prevalence of the purdah system in ancient India. It is a mistake to suppose, as many do, that this system came to India with the Mohammedan conquest. The Mahābhārata and the Rāmāyaṇa possess many clear indications to prove that the system prevailed in those times at least at the time when these works were composed. The recently discovered plays of Bhāsa also prove that this practice existed in India before the birth of Christ. But even from the ancient times certain occasions were accepted as exceptions to this rule of the seclusion of women, on which they could be looked at without any guilt attaching to the person looking on, or any contamination to the person looked at. Vide from among numerous references, राम — संविष्टः । उपनीयतामवगुण्ठनम् ।

‘भो भो शृण्वन्तु शृण्वन्तु भवन्त । स्वैर हि पश्यन्तु कलत्रमेतद् वाप्याकुलाक्षैर्वदनैर्मवन्त ।
निर्दोषद्वया हि भवन्ति नार्य यत्र विवाहे व्यसन वने च ॥’ भास प्रतिमानाटक १ 20
‘व्यसनपु च कुच्छेपु तो युद्धे न स्ववरे । न कर्त्ता न विवाहे न दर्शनं पुष्यते
स्त्रिय ॥ रामायण युद्धकाण्ड 114. 28, महाभारत समापर्व 97. 4-7 शन्यपर्व
19 63, स्त्रीपर्व 9 9, 10 The epithet असूर्यपद्म usually applied
to a king's wives, also points to the same custom. But it is
interesting to note that as early as the days of the Rāmāyaṇa
it seems to have been recognised that the proper veil for
woman's virtue was her character. For in the same chapter of
the Yuddhakāṇḍa Rāma says ‘न गृहाणि न कस्त्राणि न प्राकाराग्नि-
रन्या । नंदुषा राजमत्कारा वृत्तमावर्ण स्त्रिय ॥’ The simile in the
second half of the stanza is very appropriate because it is used
with reference to people from the forest.

v 11 1-कुतूहलमर्षं pregnant with curiosity. Impelled
by curiosity, the Prati-hari wanted to conjecture who the lady
was, but she found her conjecture did not work. The reading
कुतूहलमर्षोपहित makes no sense. Raghava explains it as ‘कुतूहलेन
राम उपहित युक्त’, which is far-fetched. In ‘कुतूहलमर्षं प्रहितं’ प्रहित
is superfluous. प्रनिहत means the conjecture is repelled, but
that idea is contained in न प्रनरति v 13 1-अनिर्वर्ण कलत्रम्. This
bears testimony to the king's lofty character. The preposition
निर् (minutely) is important. What is forbidden is minute
observance of other people's acts. The word कलत्रम् is also
important. It suggests that unmarried girls can be minutely
observed. Otherwise the possibility of love-marrriages will
for ever be set aside. People who object to the king's sentiment
in ‘गृहान्तदुर्लभम्’ etc. v 17 on the ground of his subsequent lofty
principle indicated in अनिर्वर्ण कलत्रम् do not seem to have
understood the significance of the word कलत्रम्. Compare ‘नायक-
हृदायितुं द्रष्टुमनर्होऽयं स्त्रीजनो वति । विदपकं भो वयस्य, कन्यका नल एषा
नक्तिन प्रेतावहे । नायक — को दोष । कन्यका हि निर्दोषदर्शना भवन्ति । तगानन्द ।
‘कन्यकादर्शनं निर्दोषम्’ प्रतिज्ञायीत्यन्वयायणम् । ‘नयुक्त परकलत्रदर्शनम्’ मृच्छ-
कटिकम् । v 13 8 9-उपाध्यायमदेश-उपाध्याय here is not used in the
technical sense of Manu noted above. It only means a preceptor.

Stanza 11 (constitue—त्वयि रक्षितरि (नति) नता धर्मत्रयाविघ्न
कुत । धर्मो नपति (भति) तम कथमाविर्भविष्यति । (अनुष्टुप्)

नता should be construed with धर्मत्रयाविघ्न and not with
रक्षितरि (R). For the king protected both the good and the bad.

with this difference however, that he endeavoured to make the bad good (नियमयसि विभागप्रस्थितान्) सता रक्षितरि would further convey the suggestion that Duryanta possessed असत् people among his subjects (R), from whom he withheld protection which is not good यमसि is the hot rayed (sun) धर्मा उष्णा अथ वरिणा यस्य धर्मो धृ-धरति प्रस्विद्यते अदगमनेन means heat, then hot, as an adjective For a similar idea compare 'सर्वत्र नो वातमवेहि राजद्राघ कुतस्त्वय्यशुभं प्रजानाम् । सूर्ये तपयावरणाय दृष्ट कल्पेत् शोकस्य वयं तमिमां ॥ R 5 17

v 11 1—अथवान् significant, literally true रञ्जयति (pleases) द्रुमो राजा राजत (shines by the performance of his duties) असौ is also available Note 'यथा प्रहादनाच्चन्द्र प्रजापालना यथा । तथैव मोज्ज्वलन्वयो राजा प्रहृतिरञ्जना ॥ R 4 12 कुम्भी—Read 'राक्षस कुम्भी' पृच्छतु क्षमयन्मुननामयम् (absence of आमय or disease i. e. health) । वक्ष्य क्षम समागम्य शूद्रमारोग्यमव च ॥ Ms 2 127 v 14 5—उपायस्त—worst of यम् with उप to marry युवया प्रीतिमता—Words signifying 'love attachment respect such as स्निह् अत्रिकृष etc govern the locative of the person or object for whom or which the love etc is shown

Stanza 15 Construc—त्वमन्ता प्राणसर (इति) न स्मृताऽनि । सवृ-न्ता च मूर्तिमनो मनिता । तृयगुण वपुर्व समानयन् प्रजापति चिरस्य वाच्यं न गत (वाच्यविल)

Honour properly belongs to the deserving Duryanta was the foremost (प्राणसर) of the deserving Sakuntala on the other hand (च) was honour incarnate The union between the two therefore was very happy (R) मन्त्रिया (honour worship respect) may also be taken in the sense of good action The most natural abode of good action is of course the worthy The marriage of the two is therefore commendable The idea underlying the second half of the stanza is that Prjapati who presides over all matches always blunders in the selection of the parties It was only after a long time (चिरस्य) that in the case of Duryanta and Sakuntala he has not incurred the usual blame (वाच्यं न गत) 1st Brahmas usual tendency vide 'य मुन्दरस्तद्विना कृष्णा या मुन्दरी सा धनिरूपतीना । यत्रामय तत्रहरिद्रता च विष विचित्राणि विचित्रिनी ॥' मुभाधिरत्नभाण्डगार st 38 under देवाभ्यनेम् There is some difficulty regarding the formation of प्राणसर According to Panini सृ has the कृन् suffix अ (ट) attached to

it to form सर, when it is preceded by पुर, जयत and अये Thus अयेसर is legitimately obtained But असर is had only by sufferance Read 'पुरोयतोऽयेषु मर्वा' पर 3 2 16 (पुरमर । जयत मर । अयमयेषाये वा सरनीत्ययेसर । सुते अये इति पदन्तत्वमपि निपात्यते । कथं तर्हि पूव तदशमग्निद्विष्वमाग्निमिति । वाङ्मलादिति वृत्तम् । नि कौ) वयस्व वयस्व वयस्वरम्, according to the Vṛtika मर्वा इन्द्रो विभाषया एकवद्भवनीनि नाच्यम्

v 15 1—महर्षमवगणाय—This was considered to be the principal object of a Hindu marriage and to accompany the husband in all his religious performances was the wife's most valued privilege v 15 2—मौनघो—It should be noted that owing to the curse of Durvasas Duryanta has forgotten not only Śākuntalā but also everything else connected with her (otherwise he would at once have recognised Gautamī who we remember had by her arrival put a stop to his romance with Śākuntalā and whom therefore he had special reason to note and remember)

Stanza 16 Construe - अन्यागुञ्जनो नावेक्षित स्वर्षापि (अस्या) वयु न पृष्ट । एकैकस्य च वरिते एक (तृतीयं प्रादश) एकस्य (शुभयो गकजस्य) किं ननु । (आर्या)

In a loving manner Gautamī wants to point out that in the matter of the marriage between Duryanta and Śākuntalā both of them were in the fault Śākuntalā should have paid some regard to her elders which she did not The king at least ought to have consulted her relatives (वयुः=काव्य), which also he failed to do, The matter thus was arranged singly by each (एकैकस्य वरिते) Consequently a third person like Gautamī had no scope (वचनादकाश) to address any words of reproof to either The ultimate idea is under these circumstances Duryanta is bound to treat Śākuntalā with the utmost consideration The stanza also reveals the old lady's expectation that Śākuntalā and Duryanta should really have consulted the elders before arranging their marriage There is a bewildering variety of readings in this stanza Those adopted in the text will however be found to be the best

v 16 6—इत्यन्तम् placed before (om) Note that the speeches here are very cleverly arranged After the rather lengthy speech of Śūrngaravī Gautamī intervenes in somewhat

When the king did not acknowledge his marriage with Sākuntalā Śrīgarava was enraged and asked him whether his conduct proceeded from dislike or abhorrence (द्वेष) of what he had already done or from aversion (विमुखता) to his proper duty or from wilful (वृत्ता) insult. Dussanta answered by saying that Śrīgarava's question was based on a false assumption (असतो मिथ्या कल्पना मया प्रयुक्ता प्रश्नः) viz that he had married Sākuntalā and was feigning ignorance. There was therefore no necessity of answering him. Śrīgarava heeded not what the king had to say but proceeded with his angry denunciations विकारा abhorra-tions of mind मूर्च्छन्ति take effect or spread मूर्च्छं मूर्च्छन्ति in this sense often occurs in Kālidāsa जमो विकारा shows that more than two of such vikāras are previously mentioned viz द्वेष, विमुखता and अवज्ञा. The reading in the text would thus appear to be correct and क readings are defective inasmuch as विमुखता alone cannot be referred to as जमी विकारा न स कुलावज्ञा means कुलेषु अग्रपत्न्येषु अग्रामु अवज्ञा. Note 'य कुलाज्ज कथयन् कुलभ्ये कृतान्ति ॥ न वै राजन् कुला नाम न अग्रिकुल कुल ॥'

v 18 1—विज्ञेयं especially gross. It may also mean specifically the specific censure or charge being गद्यमन्त्रम्. It should be noted that Dussanta remains perfectly cool and calm even when so seriously accused. v 18 4—वपनेष्वसि. Old Gāndhī was very clever. But her device was of no practical use in this case. Dussanta was a man of high principles. He would not accept a girl, however beautiful she might be when he did not remember he had married her.

Stanza 19 Construe—गवद्वानतमिदम् अनिलज्वालि रूपं प्रथम-परिगृहीतं स्यान्न वा इति अव्यक्तम् (अहम्) भ्रमर इव विभाते अन्तन्मुपाग-कुम्भम्, नपदि (मनन्) भोक्तु नैव शक्नोमि, ज्ञातु (च) नैव (शक्नोमि)। (मालिनी)

The king was in a fix. It was inevitable that the sight of Sākuntalā's heavenly beauty should call to his mind on the principle of स्मृतिश्चोक्ष्ये etc. 'some mysterious remembrances of past friendship'. But as a conscientious man he could not act upon those vague impressions. The king well describes his predicament by comparing himself with a bee. In the morning (विभाते) the Kundā flower has dew upon it (जन्तुमुपाग). The bee, therefore, is not able at once to enjoy the honey thereon, nor can he make up his mind to give up the flower altogether.

because the sweet honey is too tempting. Similarly, अव्यवसाय (अव्यवस्यन् not deciding) regarding her previous acceptance stood in the way of the king's immediately acknowledging her, but at the same time he could not abruptly let her off, because of her unimpaired beauty (अविउष्टकानि). When the sun rises, the dew vanishes and the flower becomes enjoyable by the bee. Similarly when the curse would be removed, the indecision would go away and the king would accept her एवमुपनतम् which is thus presented to me (without any efforts on my part to obtain it). अद्यनग्राह्यम् राघव. This is the more reason why I should gladly accept her. But I cannot do so.

v. 10 3—A similar idea seems to flash across the minds of both Dussanta and his Pratihāri. For she also refers to Sakuntalā as सुवापनत रूपम् सुवापनन is just a paraphrase of the king's एवम् in the preceding stanza. जयम् is an अजयम् meaning silent.

v. 10 6—भास्वपौषता—In somewhat of a helpless manner the king is recounting to the ascetics the difficulties in his way. He has thought over the matter, but he remembers not having married Sakuntalā. If still he were to accept her, he would have to acknowledge himself to be merely a nominal husband (क्षेत्रिन्) with reference to her, who showed clear signs of pregnancy for he was conscious of having had nothing to do with her. But this appeared to him to be highly objectionable. How then was he to accept her (प्रतिपद्ये)? The king's position is really pitiable. His विवर्णव्यतामृद्व is visible in the long drawn explanation he offers. But Śrogarava cannot realise his position and at once proceeds to taunt him the more. 10 7—Abhūṛāma explains सत्त्वदणम् as 'वपौष्पाष्टिमस्तनूबुद्धनीलिमादि'. This is an example of how ancient commentators sometimes offer explanations without any sense of propriety. How could the king have observed the second lakṣaṇa that Abhūṛāma mentions? क्षेत्रिन् is the man who is the legal owner of the field (also wife 'क्षेत्र्यरीरे वेदादे सिद्धम्यानवश्यया' मेदिनी), but has nothing to do with the sowing of seed therein i.e. is a nominal husband. The reading क्षेत्रियम् means an adulterer, one who deserves to be punished in the matter of another's wife, and is formed according to 'क्षेत्रियन् पश्यन्ने विविन्त्य' पा १२ १२ v. 10, 10—दूरापिरोहिणी high soaring मा नावन् (प्रतिपद्यस्व एनाम्) indeed, do not (accept her)! This is highly ironical and strongly condemns the king's non-acceptance! The irony continues in the following stanza (11)

Stanza 20: *Contrast*—कृताभिर्मर्षा सुतामनुमन्यमानः मुनि त्वय
त्रिमान्योनाम; येन मुष्टं स्वम् अर्थं प्रतिग्राहयता दम्युर्वि (त्व) पानीकृतोऽग्निः
(उपजाति)

Śrugarava's righteous anger reaches its climax in this stanza. Indeed, O King, Kāśyapa rightly deserves to be disrespected by you. You went to his hermitage and outraged (अभि-मर्ष) his daughter. Instead of getting enraged at this the simple sage approved of your action and himself offered his daughter to you. He deserves contempt and you serve him right by refusing to accept her! The irony in the stanza is further enhanced by comparing the King with a robber (दम्युः), Sakuntalā with stolen property and Kāśyapa with its owner, who foolishly makes a gift of it to the thief कृताभिर्मर्षा सुताम् = सुताया कृतम् अभिमर्षम् नाम (rightly) implies approval (जम्बुपगम), of course in an ironical sense. मुष्ट is a grammatical blunder. The correct form is मुपित दम्यु (from दम्-दस्यति to lay waste Vide निरुक्त 7 28) is a Vedic word and was, like दास, applied to the aboriginal un-Aryan inhabitants of the country, who obstructed the Aryans' religious rites, stole their property and harassed them in various ways. पानीकृत is a proper द्वि form. Though the King was not a proper object to bestow anything upon, the sage in his fond kindness made him so.

v. 20. 1—Śraddhata is a man of cool head and unsentimental temperament. He never loses his temper. Śrugarava on the other hand is a vigorous fellow. He cannot brook up with what he thinks to be an insult to his preceptor. वि-रम् is usually Atmanepadin, but when it is preceded by the prepositions, वि, आ or परि, it takes the Parasmaipada according to 'व्याडपदिभ्या रम्.'
पा. 7 3 83 v. 20. 2—प्रत्ययकारक प्रतिवचन प्रत्ययप्रतिवचनम् a reply that would create conviction in the King about your marriage with him. v. 20 7, 8—इदम् and तादृशे, though so innocent looking, contain in them a world of meaning. While the former suggests the enormity of change, the latter refers to the intensity of the previous affection. आत्मा एतत् my own self has now to be lamented—this is settled here. The sentiment is quite worthy of a patient Hindu wife. Though Sakuntalā knows it is no fault of hers and has every right to presume the King is treacherous, she is far from blaming him. She says her own self deserves to be lamented. Note that in the seventh Act too (in 24. 4, 5.)

Sakuntala attributes the king's failure to recognise her to her own misdeed in a former existence. Compare also Sitā's utterance in R 14 62. The reading शाधनीय (to be cleared or purified) means that Sakuntala is making that effort (here व्यवसितम्—व्यवसाय) to remind the king of their former love in order to get her character cleared. This reveals a cold calculating woman who is actuated with the desire of getting the blot on her character removed. Sakuntala could not have developed this mood under the terrible shock she had received. The reading शोधनीय is therefore not good V 20 9—आर्यपुत्र Sakuntalā's reason for not addressing Duryantā as Āryaputra is not correct. She knew he had married her. She therefore had every right to call him Āryaputra. But Sakuntalā is much too mild thus to force herself on him. V 20 10 पौरव is meant to remind the king of his high pedigree युक्त नाम etc. This is an appeal to the king's sense of honour. It also contains a severe condemnation. The king is a deceiver (प्रताय) Sakuntalā is naturally open-minded (उत्तानहृदय) He made a contract with her in a holy place (आश्रमपदे) and now he is breaking it. His crime is heinous, indeed!

Stanza 21 Construe —कूलकपा मिथु द्रव प्रसन्नम् अम्भ नटार च, व्यपदेशम् आविलक्षितुम् इमं जा च पातयितुं किमीदृशम् । (आर्या)

The following are compared शकुन्तला-कूलकपा मिथु, व्यपदेश-प्रसन्नमम्भ, इमं जन (दुष्यन्तम्)-नटारम्भ. The river that dashes against its bank renders its limpid (प्रसन्न) water turbid (आविल) and fells down the tree on the bank. Similarly, Sakuntalā by her allegations was sullying her family (व्यपदेश व्यपदिग्यने अनेन) and degrading Duryantā कूलकपा-The krt affix खच् (ख) is applied to कप् according to 'सर्वकलाभिनरीपेषु कप्' गा 3 2 12 (सर्वत्रप लल । कूलकपा नदी । अम्भरेकपां वायु । कदीपत्रयं वाय्या । सि जी)

V 21 4-उदार कप् an excellent or capital idea or proposal compare with this expression 'प्रथम कप्' which occurs in several plays of Bhāsa, V 21. 9-अत्रावनार appears to be a small settlement on the Ganges, possessing a flight of stairs (अवनार-*Marāṭhī* घाट) the water in which was sacred to Śacī. We shall find later on that the fisherman, who found the fatal ring, lived in Sakrivatāra, V 21 11-इदं तत्-Women (स्त्रीणाममुह स्तनम्) are said to be ready-witted (नात्काङ्क्षिणी तु प्रतिभा प्रत्युत्पन्नमति स्मृता सुधाकर) Gautamī's defence furnishes an illustration of the saying. The

king is laughing at Gautamī. Compare *Women* we never
 as yet failed at a pinch. Taylor—*The Confession of a Thug*
 v 21. 14—श्रोतव्यम् etc.—This is a very severe taunt. You first
 wanted to give me visual proof. Now you have come down
 to a proof which is to be heard. Presently perhaps you will
 say there is no proof at all. For your whole story is false. (R)
 The reading वेनमन्मामग्दे for ननमाग्दामग्दे is better.
 The Vetsa house was the scene of their meeting in Act III and
 consequently must have had great attention for them. It
 was probably the witness of many विविधविनम्रानिमयप्रसङ्ग (C) n
 between Duryanta and Sākuntalī and its very mention
 Sākuntalī expected would excite a thrill of delight in Duryanta.
 v 21. 18—गृणुमन्तावत्—This shows the king's utter indifference
 to the poor girl's story. He is convinced the whole thing is got
 up and offers one more taunt to Sākuntalī. (R) The wonder
 is how Sākuntalī could proceed with her story in spite of these
 unkind cuts from Duryanta. The answer probably lies in the
 fact that matters had then advanced to such a stage that to
 take back or remain silent meant confession of guilt. Sākuntalī
 therefore wanted somehow to go to the end of what she had
 begun. She is inspired with the courage of desperation. v 21.
 21—उपस्थान्ति. correct. v 21. 26—तु त एषव भूमादित्ये
 he accepted it. पहिनीतिम् you said in joke. The termination
 is added कर्त्ति, because तम् is जन्मन ममान कर्त्ता (relation). वेपा ते
 Both Sākuntalī and the deer were taken to the forest and
 both of them were thus foresters (आग्दत्ता) 'दुर्ग मन्त्रवर्त्तनयो
 गन्धकामोदमर्दु' हैन Duryanta probably was often taunting
 Sākuntalī, in a loving manner with being a forester. The
 joke thus was expected to call up many pleasant remembrances.
 That was probably why Sākuntalī chose the incident. v 21.
 28—आत्म निर्बन्दिनीनाम् of women who (set to) accomplish their
 own purposes. Wilhelm reads 'निर्बन्दिनीनाम्' which means 'who
 turn (the voluptuaries) from their own duty.' अनुत्त मन्त्रि' with
 honeyed words full of falsehood विपरिण voluptuaries. The
 suggestion is as he is not such a one the ladies have no chance
 of succeeding against him. v 21. 32—कैतवम् decent किन्तव्य दम्
 कैतवम् 'कैतव दूतदम्भयो' हैम

Stanza 22 Construc —स्त्रीयाम् अगिधिनमृदुत्वं जनानुपीप् (अदि

यत्नः नृपस्य वा प्रविवाहस्य (तासु) विभूतः । परमृता स्वम् अपय
 ज्ञानम् अत्रिभ्यममवान् प्रायः अयं द्विजैः पापयन्ति स्म । (वसन्ततिथौ)

अमानुषीषु among females other than human : = among birds
 viz the cuckoos. That women possess untaught cleverness
 is of course true as far as the human species is concerned. But
 women's untaught cleverness is not confined to human beings.
 It is found even among lower animals. This is what the
 poet ८ अमानुषाः १५ says. It is said the cuckoo lays its
 eggs in the nest of the gullible crow which thinking the eggs
 to be its own rears and hatches them and nourishes and brings up
 the young ones till they grow old enough to be able to fly up in
 the sky (अत्रिभ्यममवान्) and abandon ungratefully the nest of
 their nourishers. Hence the crow is called परमृत (परमृता न
 परमृताः) अयमुत्पश्यति and the crow परमृत (परावृत्तिमति or
 अगति). Vide in this connection Mallinathacharya १२ प्रविवाह
 स्य possessed of intellect as opposed to अमानुषाः अयं द्विजैः
 refers to the crows. Birds are called द्विज because they are first
 born as eggs and then as young ones. The three higher castes
 are also called द्विज because their second birth takes place at
 the time of their upanayana ceremony. Vide याज्ञवल्क्यस्मृति १. ३०
 यत् indeed verily. The king wants to prove untaught cleverness
 is found even amongst human females. So he uses यत् to show
 that the common belief about female cuckoos is true. He at
 least believes it to be so. For similar idea note वयस्य निष्पन्न-
 निपुण स्त्रियः । ४॥ ३३ and मच्छत्रिभ्यः २३. In this stanza we have a
 covert reference to the story of Sakuntal's birth and perhaps
 even to her unchastity. Menaka her mother was an amnusa
 or a celestial woman and she further may be looked upon as
 parabhṛta in the sense that she, being a courtesan of heaven
 naturally looked to others for maintenance as courtesans do.
 Before she flew to heaven she entrusted the care of her daughter
 to a dvija or Brahmana viz Kama who was other (अथ) than
 the real dvija viz Viśvāmitra the father of the child. Further
 Menaka, who was a parabhṛta herself seemed naturally to have
 made her daughter also a parabhṛta (R) with the result that she
 was then trying to father her child on the king. It must be
 remembered that Duryodhana could not have meant this reference
 for he had forgotten everything about Sakuntal owing to the
 curse. He unconsciously uses words in such a way that the re-

reference is brought home to Sākuntalā who, naturally takes it as a fresh proof of the king's devilish character. For a time she is off her feet and her wrath is roused. The result is seen in 'अनार्य' etc. It is interesting to note that in the original *Mahābhārata* Duryānta in charging Sākuntalā makes reference to her low birth and in doing so compares her to a cuckoo. Note 'जातिश्चापि निरुष्टा नैकुरीनेति विग्रहमे । जनयित्वा स्वमुत्सृष्टा कोकिलेव परी-
भृता ॥' आदिपर्व १५ ॥ ५० ॥ 'न समभोजानामि त्वयि मलज्मोजितम् । जन्मवचनं नाय कल्पे षट्शतम् न च ॥ ७६ मेनका निरुद्धाया वन्द्यकी जननी तव । यस्यामि स्निग्धप्रस्थ निमग्नमिव कोजिह्वा ॥ ७७ स चापि निरनुकोल शत्रुलोपि पिता तव । विध्वंसिता दाह्यतत्त्वत्तव रूपचरितम् ॥ ७८ मेनका-
मृगसा धेष्टा मूर्खलोपि पिता तव । तयोत्पत्य कन्या त्व पृथ्वीव प्रभापय ॥ ७९ अश्रुदेवमिव शस्य कथानो १ रज्ज्वे । विजेषतो मन्मथानो द्रुष्टतापमि गम्य-
ताम् ॥ १००' पद्मपुराण स्वर्गखण्ड अध्याय ३

v. 22 3-अनार्य (ignoble man) was the severest abuse that the innocent forest-girl could think of अनुमानम् measure or standard. The king was really a wicked man but had put on a cloak (कञ्चुक) of virtue. He, therefore, resembled a dangerous well the opening of which is covered with grass and which consequently looks like ordinary ground. Misled by the illusion if an unsuspecting traveller went near the place he was sure to come to grief v. 22 4-अपुह्यति प्रतिपत्स्यते will undertake to imitate you. This means nobody would like to degrade himself so low as to act in the way the king had done v. 22 5-सदिग्धचित्तम् of doubtful mind. Up to now Duryānta believed the girl was telling a blunt falsehood. But when her righteous indignation was roused at the inhuman reference which she thought he had made to her birth and was visible on her face and in her words the king began to waver in his belief. For he thought it was not humanly possible to feign such anger अर्जुनव genuine free from fraud

Stanza 23 Conclusion —रह दत्त प्रथमपणितप्रयसि विस्मरणदाग्य-
विम्वृत्ता मयि एव अतिशोहितव्या (जैवता) वृष्टिर्वा भवो भेदात् ममस्य
जगत्तन अतिव्या भवमिव । (वस्त्रान्तिका)

रह दत्त प्रथम love developed in secret विस्मरण वृत्ति whose mental attitude is (according to her) dreadful owing to forgetfulness. By this adjective the king is degrading himself as he must have appeared to Sākuntalā, Rāghava explains this in a

different way विगत स्मरण यस्य नत्, जन एव दास्य यन्वित तेन वृत्ति वनन (present conduct) यस्य यदि एव—The force of एव is II I myself, who was a party to the love, did not acknowledge it, who else would believe her? This exasperated her जलिलोहिताशया—Red eyes, especially at the corners, are a sign of feminine beauty. But on the present occasion anger had made Sakuntalā's eyes excessively red. On account of their beauty and their intoxicating influence on lovers, women's curved (कुटित) eyebrows are often compared to Cupid's (स्मर) bow. Compare the following wherein the two eyebrows of Damayanti are identified with the two bows of Rati and Madan; and her two nostrils with quivers (नलिका) 'धनुषी नृपिण्ववाणयोर्गदिन मिन्द्रयाव नदम्भ्यौ । नदिवे न लदुब्धनामिद्वे त्वदि नालोविमुविनिराम्यौ ।' V 12 Sakuntalā's eyebrows were knitted in anger. She thus appeared to the king to snap asunder Love's bow at him. Note the significance of the poetical fancy. Duryodana was trying to evade a contract of love made in secret. Smara naturally grew enraged and punished him with a dreadful arrow (Sakuntalā's angry glance), in sending which he drew his bow so violently that it actually gave away. It is just possible that Sakuntalā's angry glance must have created in the king's mind some mysterious feeling of affection for her and that probably had some share in evoking from him this particular uprecks. This need not in any way be considered to be detrimental to his moral character. For after all she was his wife and such mysterious love only shows the course of human nature. Compare Nisadhisvanta canto 7 where Nalā presents himself to Damayanti as the gods' messenger and she is mysteriously attracted to him, though she knows him to be a perfect stranger as has she has not seen him before.

v 23 1-मत्रे is a taunt to Sakuntalā. It amounts to saying 'O bad woman' उदम् = hypocrisy, is referred to by you in व इदानीं कस्यने' v 23 3-सुष्ठु तावन् well indeed! The irony is turned by her on herself. v 23 5-रोदिनि—Tears form in the case of women the last and the most powerful way of making an appeal, the force of which it is very difficult to resist. But they had no effect on Duryodana because he was विस्मरण वृत्ति v 23 6 अग्रनिहतम् unchecked. A shaft always requires to be checked. If it is allowed to go unchecked it causes grief.

STANZA 24 Construe—जन मगत (= मगम) विरोधान् रह

(विहितं कृतं वा मगतं), परीक्ष्य कर्तव्यम् । अज्ञानहृदयेषु साहचर्यमेव वैरीभवति (अनुष्ठम्)

This is an excellent piece of advice for prospective lovers to follow. Matrimonial alliance should always follow a careful examination of the other party. Especially when such alliance is secretly entered into this examination becomes all the more necessary. Otherwise, friendship turns into enmity in the case of persons whose heart is not previously known. वैरीभवति is an example of the base use of चिद्.

v 24 1—अधरोत्तरा is again suggestive सत्यता दाया गेयं तादृशं अधर- with words which have connotes involved in them. सत्यं is superfluous. Rāghava explains the compound as 'स सम्भक्तं न तु ईरम् । युतं संपूज्यं न तु स्मृतं दोषं यद्युक्तानि अधराणि येषु वचनेषु तैर्वैरिति विशेष्यमुद्येयम्' which comes to mean 'with words every single of which is replete with connotation'. v 24 2—सायुयम् with second श्रुतं नरम्—This is a somewhat difficult sentence. अधदिभ is an address to all people assembled. Śīragarava has now no hope of getting justice from the king. He wants to appeal to all those who had witnessed that scene and lower the king in their estimation by pointing out to them how base he is even by his education. अधरोत्तरं can be explained in more ways than one. (1) अधरं च तद् उत्तरम् = base reply (Rāghava) 'अधरो दन्तवर्मेज्जुर्ध्वं हीनेऽधरोऽप्यवत्' विद्वत्. This would not do as no reply had been given by the king. He merely asked how Śīragarava implicitly believed Sākuntalā and charged him with wickedness. (2) अधरं च तद् उत्तरम् च (कम-चायम्) the lower which is so has become higher the ascendancy of the low, that which ought to be low or is really low is now set up as high. The expression stands for the confusion of principles or the inversion of the proper order of things and has reference to the nonv in the following stanza. Śīragarava means the king really deserves to be disbelieved, but he now pretends to be truthful. Oh! how topsy turvy things have become! The expression occurs in Ms 7 21 and 8 73 in somewhat a similar sense. Also compare 'अधर्मो नितो धर्मं प्रवृत्त-मधरोत्तरम् । अमिषवानिवृत्तान्मिदृहिना वृषपक्षे ॥ महाभारत आदिपर्व 77 49. (3) अधरं च उत्तरं च = अधरोत्तरे or अधरोत्तरम्, the latter which is a समाहारद्वन्द्व, being obtained according to 'विशया-वृत्तयम्, पूर्वपरावरोत्तराणाम्' पा 2 4 72. This is explained in two ways. (i) You have heard the low (king)

and the high (Sakuntalā) i.e. you have heard the unreliable words of the king and the reliable words of Sakuntalā. (ii) You have heard the low (Sakuntalā) and the high (the king) the special significance of this assertion being that what is low at present is really very high and what is high really very low. Śrīgaravāṇ wants the people to note how the undeserving (king) sometimes appears deserving and the deserving (Sakuntalā) undeserving in this world (R). In both cases अवरोत्तर signifies something preposterous. So far अवदिम has been taken as embodying an appeal to the by-standers अवदिम may also be looked upon as referring to Duryanta himself. This will yield two more explanations. (4) दत्तम् = ज्ञीतम् You have been taught in a contrary way in an upside down manner. Consequently you look upon good as bad and vice versa. In your case the definition of दम्भप्रमाण is not the usual आप्तवाक्यत्वम् but अनाप्तवाक्यत्वम्. (5) You have heard me in a topsy-turvy manner. What I meant in 'अत्र परीक्ष्य etc.' was not to find fault with you but merely to chide Sakuntalā. That forest girl deserves to be disbelieved! You are an honourable man! Your statements cannot be questioned! All this of course is highly ironical.

Stanza 25 Construct — य जाज्मन शाठ्यमभिहित तस्य जनस्य वचनम् अप्रमाणम् । यं परानिमग्न विप्रेति प्रयायाने आप्तवाच सन्तु वि० । (उपजाति)

The first half applies to Sakuntalā, the second to the king. The stanza is ironical as noted before. शाठ्यम् (शाठ्य कर्म) rogery, deceipt, अनिश्चिन् — शिष् शिष्यते means to study, to learn. शाठ्य, शिष्यन् अनीत (one who has studied deceipt) like याम गत, शाठ्यम् अशिष्यन् शाठ्येन शिष्यत परानिमग्नम् (परिणामं अनिमग्नान वञ्चन प्रसारण वा) the deceiving of others. For an interesting account of princely education in ancient days vide दशरुमारचरित p. 31 (our edition,) कालम्बरी p. 75 and रघु 3 28-30 आप्त वाक् यथा ते of accepted speech, whose words are convincing or reliable, of authoritative speech 'आप्त प्रत्ययिन्मित्रपु' जमर आप्तस्य (यथार्थवतु) वाक् इव वाक् यथा would also do. But it gives the desired sense indirectly. विल shows अन्वि or dislike or dissatisfaction. Oh! how I dislike such people are आप्तवाच !

v. 25 1-सत्यवादिन् is a taunt कि उभयने—This question proceeds on the maxim 'प्रयोजनमनुहिंस्य न मन्दोऽपि प्रवर्तते।' v. 25 1-

विनिवृत्त downfall/damnation Śrīgarava is much too over-
 excited to argue quietly with the king. How is this noisy combat
 between the two to end? Both had justice on their side. The
 poet has not brought the practical matter of fact Śradhata for
 nothing. He now intervenes. Note that लब्धे is somewhat
 paradoxical. The king asks, 'What do I gain or am thereby?'
 Śrīgarava replies, 'There is no question of gaining. You
 die is hell and you are bound to go to perdition.' v. 25. 5—The
 reading सतीतरेण means concisely the mother. If Śrīgarava
 replied, the king would reply again and there would be no end
 to these replies.

Stanza 26 Continues —तद्दृष्ट्वा भयं वन्तः। एतां वदन्तः प्रहृष्टाः वा ।
 हि वारम् प्रभुतां सर्वतोमुदी उपपन्ना । (अनुष्टुप्)

पत्नी is decidedly better than कन्या which is quite unsuitable,
 especially in Śākhya's mouth. He means, 'We know she is
 your duly wedded wife and as such you have ill-extending
 (सर्वतोमुदी) authority over her. You may do with her exactly
 as you please, कन्या would convey a hint to the king, 'She
 once was your beloved, you now are abandoning her. How
 incongruous is your action!' But we must remember Śradhata
 is incapable of such misanthropy. He enters not into question
 of her कन्यात्व or otherwise. He says what he knows to be quite
 certain. Besides पत्नी is in consonance with वारम् in the second
 line. The word दार is always used in the plural. Note its
 interesting derivation दारमणि भेदमणि आनम्

v. 20 6-कण्ठे यथा तथा परिदेविनी weeping or lamenting pitiously.
 v. 20 7-अस्पादेष्वप्ये cruel in repudiation. v. 20 8-सुरसागरे one
 who makes her shore always in the fixed tank, efficacious fault-
 finding, wanton wicked. This is a severe condemnation of
 Sākuntalā and it is no wonder if the audience is at this stage
 moved to tears to see Sākuntalā trembling in fear. Śrīgarava
 probably means 'You O Sākuntalā! look to the king's desire in
 repudiating you. But you don't realise that you are also doing
 wrong in following us. As a married woman you can
 have no independence in your husband's house and if you were
 to act independently, I could not but call you wanton.
 Woman's unworthiness of independence is a canon theme of
 Sanskrit literature. Note 'वामे पितुर्गते पित्रे पाणिनाहन्त्य वीर्ये'

पुत्राणां भतरि प्रेते न नञत् स्त्रीं स्वतन्त्रताम् ॥ ५ 158, 'also 9 3,
याज्ञवल्क्य 1 85 द्रुपदीतिमार 29, 120

Stanza 27 Construe — यदि क्षितिपो यथा वदति तथा त्वमसि, (तर्हि)
उत्प्लुष्ट्या तया पितुः किम् । अतः (यदि) आत्मना यत् शुचि वेत्ति, (तर्हि) पति-
वृत्ते दाम्पत्यमपि तव क्षमम् । (द्रुपद्विरुद्धित्वेन)

Note the appropriate use of क्षितिप and पति in the stanza.
The first half assumes what the King says is true. In that case
Sakuntalā will be उत्प्लुष्टा (उत्प्लुतं कृतं यदा or उत्प्लुता दुःखम् who has
transgressed the limits of noble birth). Her father will have
nothing to do with her then and Duryant is in no way related
to her. He is merely the King. But if what Sakuntalā says
is true, as Śringaravā assumes in the second half, Duryant's
house becomes her पतिवृत्तं which she must never quit, even
though she be reduced to slavery there. In either case it is
futile for Sakuntalā to attempt to follow the ascetics. The
fourth line expresses the typically Hindu view of the complete
dependence of the wife on her husband श्रवम्—पतिश्रवम् vow
of chastity.

v 27 2—तपस्वि is again taunting. A तपस्वी should never try
to deceive (विप्रश्रम्भे). The king means 'Don't hold out hopes
to Sakuntalā that if she persisted in staying in my palace, I
would accept her. That would only be deceiving her. For
I have perfect control over my senses (यत्नम्).'

Stanza 23 Construe — गताद्वा कुमुदावेषे यो वदति, यद्विज्ञा पश्यन्नाति-
तव । द्वि वदित्वा वदति तपस्विर्मन्त्रेण परादमूर्ता (अग्निः) । (आर्याः)

गताद्वा — The spot on the moon is often considered to re-
semble a hare. For some other fancies with reference to the
same spot vide 'जद्वं वेपि जगद्विक्ते जलनिष्ठ पश्य परे मेनिरे सारद्वं
वसिचिच्च यत्रयद्विरे मच्छायेमच्छाये' । इन्द्रो यद्विरेन्द्रो गताद्वा यद्वाम दरीद्वर्यो
तसद्वं तिसि पीतम-श्रवणं कुम्भिम्याचक्षमह' quoted in कुवलयानन्द
is an example of अपर्याप्ति. For the expression in the latter
half compare 'वा त्वं शुभे कस्य परितो ना किं वा मदम्यागमकारण ते ।
आचक्ष्व मन्वा वदित्वा रघूणा मन परस्त्रीविरुद्धप्रवृत्ति ॥'

v 28 2—भवन्मेव—Williams understands this to be an appeal
to the Purohita, made more or less helplessly by the King in the
dilemma in which he is placed by Śringaravā's question in यदा ह्यु-
क्ते. We think this is incorrect. For an appeal to the Purohita

means two things the King's acknowledgement of defeat from Śārngarava and his own inability to decide which of the two alternatives is less sinful. Both these are out of question. Duryantī knows he has justice on his side. He will therefore be far from acknowledging defeat. Again we cannot imagine him to be so foolish as to be unable to see which of the two alternatives involves less sin. For the matter is simple enough. Besides the force of एव is completely lost if we take this to be an address to the Purohita. The absence of such a stage-direction is पुरोहितं प्रति also shows that Williams is wrong for when the conversation is going on between two persons and one of them wants to address a third man such a stage-direction is absolutely necessary. We therefore think that the king's speech is meant for Śārngarava and we explain it as follows. Śārngarava wanted to point out that Duryanta's pretence to अशर्मशीलत्वं was unfounded and that his conduct proceeded from mere wantonness. How could he be said to be अशर्मशील, if he had forgotten what had passed before owing to his devotion to something else (अन्यत्तम)? The king calmly said Śārngarava himself (एवमेव) would have to admit that under the present circumstances what he was doing was right and that he really was actuated in his conduct by अशर्मशीलत्वं. For out of the two alternatives proposed to him Śārngarava himself could not say that the second was preferable. The king's victory was complete. Śārngarava was silenced. Matters seemed to have reached a dead-lock. The Purohita then long scratched his head (विचार्य) found out a solution and intervened. विचार्य otherwise has again no proper use. If the appeal was to the Purohita what necessary was there for deliberation? He simply would have said that the king was right in being दारुणशील under the circumstances. But this is not so. When the Purohita saw that the heated conversation between the king and Śārngarava had reached a deadlock, he wanted to find out a solution. विचार्य, therefore, was necessary. त्वं in अशर्मशीलत्वं thus means 'you yourself, who are so exultingly boasting my अशर्मशीलत्वं ज्ञातुं शक्नुष्व' the superiority and inferiority (of courses of conduct) in this case दुर्न्यायत्वं is an irregular abstract noun from दुर्न्याय. The regular one would be शीघ्रद्वयम्. But दुर्न्यायत्वं has been used broadly even by both ancient and classical authors such as द्याम दार्षाणि मनु, शिष्टाः etc.

and above all by पञ्चलि himself in his महाभाष्य and hence no grammarian later find fault with it. One way of accounting for it is to take गुह्य = गौरवम् according to भावप्रधाना निष्पत्तिः and then गुरु च लाघव च गुह्यलाघवे च गुरुलाघवम् (11)

Stanza 9 Construe — अहं मूढः स्याम त्वया वा मिथ्या वद्रेत इति मया (अत्र) दारयामी भवामि आहो परम्वीर्यपापामुः (भवामि)। (अनुष्टुभ)

The first part represents Sarvagrasya's suggestion that the old text has an expression पामुः 'It full of dust' hence the 1st is deleted.

व. ११. 1. अहं यदि नावतः supply ईदृशा भवतः प्रश्नः व. ११. 4. आदिप्लवः previously introduced by a of prediction. The old अदिग has the sense of prediction (व. ११. 1) — विषयम् in case the reverse is proved. The line is not चनवतिः शोषणम् उन्मिषम् already been cited brought earlier. We have carefully to direct the attention of the student to this speech. It is Purohita's for it exemplifies one of the most important features of Kālidāsa's dramatic genius. The poet was master of variety of styles and his great skill lay in adapting particular style to particular speaker. His women for example never use long or long words or speak in measured language of the which is acceptable in Bhābhūti. In the present passage the expressions अहमस्मीति तावत् कुतः शम्भुश्च न वि वन म च मुनिरीन्द्रि and विषयम् तु are so characteristic that they at once reveal the speaker to be a learned Upādhyāya a paragon of the old type well versed in astronomy and sciences on abstract subjects of philosophy and the like. The terminology of which is naturally reflected even in his ordinary speech (v. 11. 9-10) अहमविमर्शमृगमेव मेनोपराधेन let me be engulfed in your interior as the world of mortals is too much for me मित्रानामहं तपस्विभिश्च — This shows that Sakuntalā was accompanied by more ascetics than two. As noted before मुनयः (११. ३) indicates the same thing. How the other ascetics never open their mouth they probably were required to make up the party. Also compare वने गार्दभरक्षिणा (v. 8 -) शम्भुना गार्दभरक्षिणा and हस्तिनापुरवासिना वन्य (v. 4-15-16) व. 11-12 गार्दभरक्षिणा — This is an almost impossible kind of stage direction. How is the man playing the part of Duryodhana to show to the audience that he is thinking of a matter connected with Sakuntalā herself.

Stanza 30 Construe—सा वाता म्वानि भाम्बानि निन्दन्ती वाहृक्षेप कन्दित् प्रवृत्ता च, स्वोदस्यनमेक ज्वोनि आराद् एनाम् उल्लिख्य अप्यगतीर्थं जगाम च । (शाकिनी)

Note that even in her hour of utmost distress and desperation Sakuntalā has no word of blame for the king. She is upbraiding (निन्दन्ती) her own fortunes. The plural probably refers to the various misadventures in her life or has no particular significance. Compare Mk. vi. 2 वाहृक्षेपम् = वाहृ उल्लिख्य having thrown up her arms. This is a णमुन् form, obtained according to 'ग्राहणेऽणवे' पा. ४. ५५ (द्वितीयायाऽभिव्यञ्ज्). अणवे स्वाहृण द्वितीयात्ते आनाद्विमुन् । अदिक्षेप कथयति । अणवे विभ्रंयम् । अणवे किम् । अणवे उल्लिख्य । येन विना न जीयते तद् अणवम् । सि. गी.) which means that the ground in अम् is used with a word in the accusative signifying 'a limb of one's own body' when that limb is such as to make life possible even without it. Note that Apte in his Guide §170 explains अणवे in a different manner स्त्रीनिम्बानाम्—Dissolve this : स्त्री इय, स्त्रीनिम्बानाम् इय इत्यर्थं सम्बन्धान् स्त्र्य (form) इय्य । अणवा स्त्रिय भगवान् स्त्रीनिम्बानां तद्विषयम्बानां इय्य. The latter dissolution will bring the form within the province of the V. 1. 2. 'सम्बन्धुपदानां' explained before 'यानि—This was Menak' the mother of Sakuntalā who was then keeping watch at the Aparāntī-ritha and who on seeing Sakuntalā's plight lifted her up from the (आरात् which 'means both near and at a distance 'आराद् दूरतमीपयो अमर) and flew towards the Tirtha. The two अस् show simultaneity of the two actions. No sooner did she begin to cry than did the lustre appear and carry her away. For similar use of अस् vide R. 3. 40, 10. 6, Mā. 1. 39. The first अम् उल्लिख्य प्रवृत्ता showed to the king that something else had happened and he asked 'And what (किं च) ?'

१. 30 2 3-किं अल्लिख्यते—It is no use conjecturing who must have taken her away, for we have already discarded her and consequently have no interest in knowing her whereabouts. The king shows his indifference towards Sakuntalā by referring to her as सोऽर्थं. But it should be noted that his indifference is merely a cloak. He is very much interested in Sakuntalā's fate and that interest he exhibits by pretending indifference. His words are not of course to be taken literally. On the contrary they suggest that he would very much like to conjecture

Stanza 31 Construe —प्रत्यादिष्टा मुनस्तनया परिग्रहा न स्मरामि
(इति) कामम् । उलबन् दूयमान हृदयं तु (मा) प्रत्याययति इव । (आर्या)

The stanza contains what is called the proof of instinct or intuition. The king remembered not the sage's daughter to be his wife ('पत्नीपरिजनादानमूत्राणां परिग्रहा' अमर) Yet his aching heart seemed to convince him of the fact तनया परिग्रहं न स्मरामि is rather an unusual expression. प्रत्याययति is the causal of अ with प्रति to recognise. अहं मुनिनया प्रत्येयमि primitive हृदयं मा मुनिनया प्रत्याययति causal v. 31 1—निष्क्रान्ता सर्व—There are only two characters on the stage. The stage-direction must be considered to be more formal than literal.

What is the dramatic importance of Hamsapadikā's song at the beginning of this Act? We believe the poet has achieved three distinct purposes by its introduction. When we come to the end of Act IV after witnessing the most loving parting scene between the father and daughter, we begin to get anxious as to how the fondly loved daughter would be received by the king. Even like young Anasūyā we do not realise the full significance of the irritable sage's curse and we hope that everything would be all right with the ring in Sakuntalā's possession. But before we advance much in Act V our hopes are rudely shattered. The song is sung. We recognise in it clear references to Sakuntalā's history. Cūṭamañjarī is the delicate forest bred Sakuntalā, full of youthful charm and beauty. Madhukara is the king whose main object is to amass honey, i.e. to enjoy life to the fullest extent, which necessarily involved migrations from one flower to another. Kāmalāvāsati is the king's residence in his harem where according to his own confessions in the earlier Acts we know, he cannot expect to find the same pleasure which he enjoys in the company of the heavenly nymph's daughter.

But has he really forgotten her? Duryōdita takes the song to be a clever rebuke from Hamsapadikā for his having transferred his affection from her to Vasumatī. Such rebukes are probably a matter of every day experience to him. But we are pained to see that no recollection of Sakuntalā is called up in the king's mind by the song. After the Vidūṣakī has gone, he becomes mysteriously uneasy and does not understand the cause of his uneasiness. His words 'उट्ठन्नविरहादने' blow to the wind the

daughter. It is true the poet had made arrangements for avoiding such a contingency to a certain extent by making the king tell his boon companion for a special purpose of his own that it was all a joke. Yet the Vidūṣakī if he had witnessed all that transpired in Act V could not have resisted the temptation of contradicting the king by at least recounting all that he knew of the affair. This would have been a most undesirable situation both for the dramatist to handle and for the king to be in for it would seriously have affected the justice of the king's stand and to avoid it Hamsapadikā's song is so cleverly introduced. The king appreciates the ingenious rebuke in the song and wants to convey his appreciation to the singer by sending her his compliments through the Vidūṣakī. The poor Brāhmin in vain pleads that once in Hamsapadikā's hands, he has no chance of escape for at least a considerable period of time but the king listens to him not. This means the poet has not only sent away the Vidūṣakī, but made arrangement to keep him away for a long time with no possibility of his returning in the midst of the king's conference with the hermits.

The importance of Hamsapadikā's song lies in a third direction also. It shows us the usual nature of the king's love. It is his habit even like a bee, to taste one flower of a loving woman after another and to neglect it afterwards. Though the faint sub-conscious recollection of incidents in the hermitage make him unaccountably uneasy, he does not seem to feel anything for Hamsapadikā. That kind of thing is an everyday affair to him. Perhaps there were many Hamsapadikās in the royal harem.

Towards the end of the fourth Act we see Śāntalī starting for the king's capital full of eagerness, enthusiasm and hopes. She brings with her the good wishes of the venerable sage. At the beginning of the fifth Act when we listen to Hamsapadikā's song we receive a rude shock. We begin to tremble for the fate of Śāntalī as we learn the true nature of Duryāsa's affection. Anasuya's fears appear to be justified and she is proved to be cleverer than we had previously thought. When the king actually rejects Śāntalī, we no doubt satisfy ourselves by saying that it is the curse of Duryāsa that is working mischief. But our satisfaction is not quite unalloyed for the discarded

queen's song has shown us, that the result brought about by the sage's imprecation is not quite extraordinary, but has its basis in the king's temperament and would possibly have happened even in the absence of the curse.

The fifth Act is by some considered to be the best. It depicts the conflict between two souls, between two opposing truths. Both Duryānta and Śakuntalā had justice on their side. Victory on one side or the other was impossible as we have noted before. This makes the Act extremely interesting from the higher philosophical point of view. While in the first and the third Acts the conflict of emotions in Śakuntalā's mind captures our attention the fifth Act presents Duryānta more prominently before us. The king is caught between opposing forces. First, his own conscious and sub-conscious mental conditions are in revolt against each other owing to the song of Hanuṣapadikā. Secondly, he is faced with a very trying temptation. A young girl of heavenly beauty comes from the hermitage of holy atmosphere and demands admission to the royal harem. She brings with her good wishes from the great sage Kāśyapa and her demand is backed up by the Kulapati's pupil, almost as great in asceticism as the master sage himself ('गुरुशिष्ये गुरुसमे'). A less cultured, less powerful and less thinking mind would at once have submitted to the temptation as the Pratiṣṭhāri suspected. But Duryānta remains firm. He would rather be the abandoner of his own legal wife than defile himself by association with an unknown woman. Such a resolve requires great mental firmness and it is to the eternal credit of Duryānta he shows it. The higher powers wanted to test him and he passed the examination with very great distinction.

But what about Śakuntalā? Was she not vanquished in the conflict? Sorely disillusioned as regards the high-soaring hopes she had formed of her future life she was faced with the necessity of maintaining her character. She tried to convince the king of her virtue by one means after another but in vain. The possibility of her being a liar crossed the mind of even the great pupil Śārngarava who to her was as much an object of adoration as her father. The cup of her miseries was full when she was peremptorily ordered not to follow the ascetics on their way back to the penance-grove. Was she to pass her

lays in the house of the king's Purohita. That could be too degrading a treatment for virtue to receive in even this mortal world of unrecognised virtue and unrewarded good. Human efforts had come to a standstill. They were powerless to help her out of her difficulties. It was now high time for the higher gods to intervene and they did so. The supernatural element came in where the natural proved impotent to help virtue. Though we knew it not, Sakuntalā was transported into regions of higher bliss, as though she was too good for this wicked world.

But were all the ills she suffered merited? Is virtue to undergo such hardships in this world? What is the poet's motive in making her go through these unmerited wrongs? Questions like these naturally rise before one at this stage. But we shall do better to reserve them till we go to the end of Act VII.

ACT VI

THE INTERLUDE

[A fisherman living in Sakrivatara one day caught a Rohita fish in his net. When he cut it to pieces, he found in its belly a shining jewelled ring. He brought it to the capital and was showing it to people for sale, when he was arrested by the king's constables. For it was a royal signet ring having Duryant's name engraved on it. The sixth Act begins with the entrance of the Superintendent of the city police and two constables, who are leading this fisherman in custody. The policemen take him to be a thief and, by the usual process of beating, try to extort from him a confession of his crime. The accused boldly declares the truth. The Superintendent feels sure he is a fisherman, but does not fully believe his account of the acquisition of the ring. To err on the safe side he goes to the royal palace reports the whole case to the king and presents the ring to him.

The sight of the ring at once reminds Duryanta of Sakuntalā and all her previous history. For a moment his eyes become full of tears. He tells the Superintendent that the fisherman is right in his account and sends to him a suitable reward as the price of the ring. The constables look with an envious

eye at the fisherman thus rewarded and the latter understanding their look presents the Superintendent with half of what he has obtained. They then all become friends and go to a liquor-shop for enjoyment.]

vi 0.1—नागरिक = नगरे नियुक्त (रक्षाविधानार्थम्) or नगर रक्षति वमी. Superintendent of the city-police. This office was generally occupied by the king's brother-in-law (व्याज) and the practice was so universal that even when the incumbent did not happen to be related to the king, he was called Syāla, as in the present case vi 0 3—कुम्भीरक a thief 'कुम्भीरको गण्टपदस्तन्तरश्च मलिम्लव' नाममाला. The word is of uncertain derivation. We suggest कुम्भीरक from कुम्भीर + क. कुम्भीरक इति कुम्भीर + क. कुम्भीर इति कुम्भीर + क. (a crocodile) कुम्भीर एव कुम्भीरक. From the thievish habits of the crocodile the word comes to mean a thief. Or we may derive it irregularly from कु + भिद् one who breaks the earth & the wall built of earth. vi 0 4—मणि नामधेयम्. This is rather a confusing expression. (1) मणे वन्धन यत्र. The place where the jewel is set, the collet. मणिवन्धने उत्कीर्ण नामधेय यस्मिन् having the name engraved on the collet. This means the ring was like our modern seal-rings. But this explanation would not do as we know from below that the ring possessed both a shining jewel and the king's name engraved. (2) मणीना वन्धनम् the setting of the jewels—वद्धा मणयः। मणिवन्धनेन उत्कीर्ण etc. This means that jewels were set on the ring in such a way as to engrave the king's name therewith. This certainly would testify to excellent workmanship, but must be rejected as the Syāla's speech below (vi 1 34) shows that the ring possessed only one jewel. Therefore explain the expression finally as (3) मणवन्धन यत्र तन्मणिवन्धनम्। तादृश च उत्कीर्णनामधेय न having a jewel set and the name engraved. But it is not clear whether the name was engraved on the jewel or near it. 'On the jewel' must be rejected on the ground of improbability and grammar. The compound as it stands would not yield that sense. In that case मणुत्कीर्णनामधेयम् would have been used. So we must suppose the name was engraved somewhat near the jewel. The Bengali reading 'महामणिभामुत्कीर्णनामाक्षरम्' leaves no difficulty. vi 0 5—The reading नीतिनादित्तेन with a suggestion of fear & c. [fearing fear] It is to be rejected.

in favour of नौनि नाटविन्वा as in such stage directions the gerund is generally used and such instrumental is unusual vi 0. 6—
 नावमिश्रा—माव means a wise man and मिश्र is an honorific suffix
 माव सताम्बमावाभिप्रायवष्टान्मज्जन्मम् । निवाशेलापदायैषु बुधजन्तुविभूतिपू'
 मदिना मायो मावति वनन्व' ईदृक्कम् refers to theft, with
 which the guards are charging him vi 0 7—शोभन worthy
 vi 0 7—वृन्दा = मन्दा, वृ being capable of possessing the meaning
 of any root प्रतियष्ट gift This is considered to be one of the
 special prerogatives of a Brāhmana Vide Ms 1 88, 10, 75,
 1 118 vi 0 11—पाटच्चर a thief पाटयन् चरति moves about
 breaking walls This ordinarily would yield पाटयच्चर, but we
 get पाटच्चर according to 'पृथग्दग्धानि यथापदिष्टम्' पा ३ 109
 vi 0 14—प्रतिवयान stop or interrupt vi 0 15—आवुत्त, really
 means the husband of one's sister (भगिनीपति) But the word
 is used as a term of honour in addressing their superior by low
 ppl. vi 0 17—जाम् a net उद्गाता a hook vi 0 19—विदुष्ट holy
 इदानीम् inlaid This is said ironically, as the Superintendent's
 laugh shows What he means is that the fisherman's profession
 is very unholy, inasmuch as it involves slaughter of life This
 shows influence of the Buddhist idea of ahimsā or non-slaughter,
 which had apparently spread even amongst the lower strata in
 society Note the humour of the Sūta's remark Only a
 moment before he has ordered Śvetika to allow the man to con-
 tinue his story uninterrupted But now he is violating his own
 command Men in authority often do such things'

Stanza 1 Construe —यद्विनिन्दितं कर्म महज्ज, तद् हि न विवर्जनीयं
 किञ्च । श्रोत्रिय अनुकम्पामुद्वरिष्यतीमारण्यकर्मशरणं (भवति) । (वेत्तादीय)

The fisherman wants to defend his profession against the
 taunt of the Superintendent and in doing so enunciates one of
 the most important propositions of Hindu वर्णाश्रमधर्म viz
 duties, which have become obligatory on account of one's
 birth, must not be avoided however repugnant they may appear
 to others, and adduces the example of the Brāhmanas
 महज्ज born with one, which is enjoined on account of one's
 birth किञ्च they say The dharmā does not pretend to be
 dogmatic He only relies on what learned people say श्रोत्रिय
 is a learned Brāhmana, well versed in the Vedas Note 'जन्मना
 वा ज्ञानेनैव मर्यादाद्विज उच्यते । दिव्या याति विप्रश्च विमि श्रोत्रिय एव चा'
 Such is one view, another says is heartless Yet (अनुकम्पामुद्वरिष्य)

he has to be cruel in the action of killing animals (in sacrifices) because those form a part of his sahaja karma. Similarly I follow my profession of killing fish, not because I possess natural cruelty of disposition, but because 'सहजं कर्म कौन्तेय सदोपमपि न त्यजेत् । सर्वारम्भा हि दायेण धमेनानिर्वाचता ॥' गीता 18-48, ■ 35, 'वरस्वधर्मं विदुषः न पापकथं स्मरन्पिष्ठः । परधर्मेण जीवन् हि सद्यः पतति जातिम् ॥' M. 10-79. It will thus be seen that the reading अपि is better than एव. The stanza shows that the practice of performing animal sacrifices extensively prevailed in the days of the poet. Other wise an uneducated man like the fisherman would not have been able to quote such an illustration. The stanza also contains an indirect defence of वागीया हिमा (slaughter in sacrifices) against the attacks of Buddhism. Such slaughter must not be avoided, because it falls within सहज or विहित कर्म.

vi 1-8, 9-रोहिणमस्य (a red fish) is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red खण्डयन् कल्पितं cut to pieces. vi 1-13-विन्मूत्रं raw flesh तस्य गन्धं विदधते अस्य. Note that this is rather a clumsy way of obtaining the required sense विन्मस्य गन्धं यस्य न विन्मगन्धं would have done. Vide p. 270 supra. vi 1-14-दोममनु दोलमस्य who habitually eats the crocodile मत्स्यान् वनानि असीत् a fisherman. The man was emitting a horrid stink of raw flesh. This led the Śūta to believe the fisherman. For fishermen were known to eat the raw flesh of crocodiles. But his account of the requisition (आगमवृत्तान्तं) of the ring the Śūta could not easily believe (विमर्शयितव्यम् must be thought over or scrutinised). Yet the dhīvara had presumption on his side because his statement about his profession was correct. The Śūta, therefore, decides to report the whole case to the king. vi 1-16-गच्छिमेदं कृतं पुनः, one who breaks the knot of the purse with a view to steal articles thus securely kept. The choice of this particular word shows the guards' belief in the man's guilt. Somebody had kept the ring in a purse secured with a knot, the man untied the knot and pillooned the ring away. That is what they mean. vi 1-20-पुद्गदारे at the city-gate गोपुद्गदारे is tautologous, as पुद्गदारे itself is गोपुद्गदारे 'पुद्गदारे तु गोपुद्गदारे' अमरः नानात्मनम् = अनात्मननिनात्म्य exactly as it came to us. vi 1-

21-प्रतीप्य (indeclinable p p from प्रति + इप् इच्छति to receive) having obtained or received vi 1 24-चिरायते = चिर विलम्ब अस्ति अस्य असौ चिर विलम्बवान् इति विलम्ब इत्यर्थः । स इव आचरति acts like one who is delaying : c delays vi 1 25-ननु conveys a gentle censure Can't you see kings have to be approached at their leisure ? vi 1 27-वयस्य मुमनसः पितदुम् to fasten the flowers of death (of this man) पितदुम् = अपितदुम् It was customary in ancient days to decorate a doomed criminal, or a person intended as an offering to some deity with particular flowers, usually red, such as जपा, करवीर etc These are referred to here as वयस्य मुमनसः Compare Mk x 27 Mu vii 4 MEI x 23 Sūcaka expects that Śyāla would return from the king with an order for the man's execution It may be noted here that Manu lays down capital punishment for the theft of precious gems Vide 'पूरुषाणां वृत्तेनाना नारीणां च विग्रहः । मृग्यमाना घृष्ट इतानां हरणे वधमर्हति ॥' Ms 8 323 vi 1 29-मारयति जमो मारण one who kills अवारण यथा तथा मारण vi 1 33, 34-गृध्राणि दृश्यन्ति These refer to two of the dreadful ways of executing a condemned man, prevalent in ancient days The first meant that the man was to be impaled and his body allowed to stay on the stake to be devoured by vultures दुर्गो मुख दृश्यन्ति is just a picturesque way of saying that you will find yourself in the mouths of dogs. According to this method the unfortunate criminal was set upon by blood hounds who tore him up and ate him दुर्ग is collective singular (समूहैकवचनम्) vi 1 36-जाडपजीवी is the fisherman, because he makes his living by plying his net vi 1 9, 10-एष यमसदनम्—A royal ring was found with the fisherman The policeman was sure he had stolen it His execution was, therefore, a fore gone conclusion When, however, he was ordered to be released, it appeared to the policeman that the fisherman had returned from Yama's abode after actually entering it As the policeman makes this somewhat picturesque remark, the audience probably enjoys the unconscious humour contained in it The fisherman had fallen in the hands of the police This was as good as entering Yama's abode, for both the police and Yama subjected their victims to all sorts of tortures When, therefore, the order for his release was received, it might justly be said that he had returned from Yama's abode vi 1 42-वीक्ष्यो मे आजीव This is the fisherman's return taunt to the Śyāla for

his 'विशुद्ध आजीव'. You seem to hold my profession in contempt, but the king does not appear to do so. On the contrary my profession has served him well inasmuch as it has restored to him his ring. The Syāla finds no answer to make to this remark, which he therefore, ignores and proceeds to do the king's bidding. The अवि in प्रसादोऽपि shows that the Syāla has neglected the intervening remark of the dhīvara and is straight continuing his account of the interview with the king. We have seen before that कीदृशो मे आजीव contains the fisherman's taunt to the Syāla. This need not cause us any surprise. For, the fisherman had already shown his stuff in 'सहजं किल etc.' and the Syāla was no such high and cultured personage as to inspire a kind of awe in other people. As we would see he felt no scruples in going with the fisherman and his subordinates to a liquor shop in order to have a glass or two vi 1 50—The reading परिताप कथय for पारितोषिक कथयति does not yield any good sense. पारितोषिकम् is so called because it is given when one is pleased (पारितोष प्रयोजनमस्य). Put emphasis on महाहर्त्तुनेन vi 1 55—पश्चिन्नानि अश्रुणि ययो ते पर्यश्रुणी surrounded by १ ॥ full of tears १ १ 51—मेवित आदुतेन you have, indeed well served. That should really be called service which gives pleasure to the master १ १ 59—मात्सिकभर्तुः the chief of the fishermen. What Jānuka means to say is that the Syāla certainly served the king well but that was done not merely with a view to the king's pleasure but also to secure some reward for this chief of the fishermen. This suggests that as they had done the chief a good turn he should also try to requite their obligation by sharing with them the king's reward. This is the meaning of the अस्मिन् or एवम् with which Jānuka looks at the man. The fisherman understands what the guard means and gives the Syāla half the amount. Note the change in the attitude of the policeman. Only a short while ago, Jānuka was prepared to see the fisherman devoured by vultures or torn to pieces by dogs. But now he addresses him as the chief of fishermen and the Syāla proclaims him to be a very great (महत्तर) friend of theirs. मात्सिक is explained as मन्थ्यान् हन्ति जनी and is formed according to 'पक्षिमत्स्यमृगान् हन्ति' पा १ ४ ३३ (पाक्षिक १ मात्स्यिक १ मार्गिक). The reading मन्थ्यजघ्रो suggests direct cruelty and मत्स्यिकभर्तुः (the husband of a she-fish) great contempt and we therefore

unsuitable in the present passage vi 1 61—सुमनोमृत्यम्—This is explained in three ways (1) सुमनसा मृत्य the price of flowers. This is said modestly I wanted to give you flowers for this good turn that you have done me. However I do not possess them with me now. Therefore let one of this be accepted as their price i.e. in lieu of them. Compare the Marathi 'फूल नाही, फुलाची पावळी'. This modest way of offering a present is based on पञ्च पुण्य कृत् तस्य यो मे भक्त्या प्रयच्छति । तदहं भक्त्युपहृतमस्मिन्मि प्रयतात्मन ॥ गीता १२० (२) The fisherman makes here a cunning reference to the flowers of death which the Syñla's men were ready to tie on his body. This is ironical. (3) The price of the good mind or behaviour that you have exhibited towards me (again ironical). Explanations (2) and (3) are out of question, as irony cannot have been meant on the present occasion. (1) is therefore preferable vi 1 65—इदानीम्—Emphatic thus—now when you have shown such liberality, which we are not accustomed to associate with men of your tribe कादम्बरी (wine) नाक्षि (सामान्ये नपुमकम्) यस्य तत्. The Syñla desires that their first friendship should be celebrated in the presence of wine कादम्बरी (wine) has an interesting derivation कुत्सिनम्बम्बर (garment) कदम्बम्बरम् यस्य अस्ति जसौ कदम्बर । कदम्बरस्य इय कादम्बरी. This means that wine is the drink of a man whose garment is disordered. Reference is here to the fact that when a man is under the influence of an intoxicating drink, he loses all sense about his garments, which consequently become disordered. Another derivation is कदम्बर नीलाम्बर बदराम इत्यर्थः । तस्य इय कादम्बरी. Wine, it is well known, was a favourite drink of Balarāma vi 1 66—शुण्डा सुरा पण्यमस्य स शीण्डिक a wine-seller, vintner, according to 'तदस्य पण्यम्' पा ४ ४ ११ (अत्रास्य पण्यमस्य आपूपिक) 'शुण्डा पानमृहे मता । अप्यम्बुहस्तिनी वेद्याहस्तिहस्तमुरासुच' मेदिनी vi 1 67 प्रवेशक the Interlude

Towards the close of the fifth Act we witnessed Śakuntalā's rejection and her departure to an unknown destination in the hands of a celestial being. But is this separation between Duśyanta and his quondam beloved to be nirvāṇa (U vi 30)? That can scarcely be possible both from the point of view of human and dramatic justice. If not, how is the union to take place? The first requisite for this was the removal of Duśyanta's curse, which could not be effected unless the ring was found. But the ring was at the bottom of the Śacīrthā in

Śakrīvātṛa Who was homg to dive therein, take it out and show it to the king? If somebody would have done so, it would not have been *Īśhidāśan*. It appears when the ring slipped from Sāhitya's hand and fell into the Śac trīṭha, it was swallowed by a Rohita fish in whose belly it remained for about six years (for that is the period of time which must be supposed to have elapsed between the incidents of Act v and Act vi) until the fish came to be caught by the fisherman, who, after cutting it up found the ring. As if the residence of the ring in the fish's belly for such a long period appeared incredible, we must suppose that it lay at the bottom of the Śac trīṭha for six years and came to be swallowed by the fish a day or two before it was caught. When once the fisherman came by the ring, it was sure to find its way into the king's hands, for the fisherman naturally tried to make some profit out of it by selling it in open market and when a poor man like him, who is in possession of such a valued article, especially belonging to the king, it was again natural that suspicious were raised and he was arrested. It being the king's signet ring the Superintendent too had no other alternative, but to report the whole case to the king.

It will thus be seen that the Proverba of the sixth Act was a necessary and natural consequence of the incidents described in Act v and the first step towards the devoutly-to-be-wished consummation of union between Duryanta and Śakuntalā. In the very first sentence of this Interlude we hear of the royal ring with the name engraved and we begin to suspect it is the fatal ring of Śakuntalā. Our hopes rise high when we hear that the man is a fisherman and lives in Śakrīvātṛ until when he finishes his story no doubt is left in our mind regarding the identity of the ring. We then begin to wonder what the Superintendent of Police would do with the valued ornament and when he decides to take it to the king we have a sigh of relief. The effect of the sight of the ring on Duryanta is instantaneous.

The curse is removed and the recollection of Śakuntalā and all her previous history at once flashes across his mind. He for a moment forgets he is in the presence of his police-officer. Tears fill his eyes and his eagerness seems to leave him. Some ejaculations of grief involuntarily escape from his lips, which

lead even the rough Superintendent of Police to conclude that the ring has reminded him of some loved relative. Duryānta was a soft-hearted affectionate man. His cruel conduct in the fifth Act was due to the curse of Durvāsas. But now when he came to know his error, repentance overpowered him and his old affection for Śakuntalā returned with doubled intensity. Henceforward happiness could not be his lot. This is illustrated by his conduct during the Main Scene of this Act.

This Praveśaka is important from another point of view too. It affords us a glimpse into the condition of the police of the day. A comparison with the same force of modern times reveals the fact that with all our vaunted progress, our police have not much improved since the days of Kālidāsa. Beating then, as now, was the most efficient and common way of extracting confessions from the accused. Bribery and vices such as drinking prevailed. Power of money could in a moment transform the policemen into great friends. The force was recruited from the illiterate class of people and even big officers were not well educated. These are the facts that we gather from this Interlude regarding the condition of the city guards in the days of Kālidāsa. Incidentally some other items of social condition can also be elicited. As the king himself dispensed justice, it appears he was easily accessible to police officers. Cruel punishments such as impaling or giving the victim over to dogs for being torn to pieces were in vogue. Even offences like theft were liable to receive capital punishment. Animal sacrifices, it appears, were the order of the day so much so that even an illiterate fisherman could refer to them in defence of his vocation. But Buddhism seems to have already entered a protest against this sanctioned cruelty to animals, though there are no indications of Brahmanism losing ground in any way.

THE MAIN SCENE

{ After her rejection Śakuntalā is taken away by a celestial lustre of a feminine form, as we have seen. The lustre is no other than her mother Menakā, who was then keeping watch at the Apsarasthīta. She takes her daughter to the mountain Himakūṭa in the penance-grove of Mṛca where she is delivered of a son. Years roll on and Śakuntalā continues her vow of

chastity. At the approach of one spring she asks her Apsaras friend Sānumatī, whose turn now is to be present at the Apsaras-tīrtha, to visit the king's capital and bring tidings of her husband. And the sixth Act opens with the entrance of Sānumatī along the actual path. The Apsaras wants to know how the king is faring and desirous of learning something in that direction from two female keepers of the king's garden, whom she sights she alights and stands behind them concealed under a veil of invisibility.

Two maid-servants now make their appearance. The spring has just set in. They therefore, make preparations for the worship of Kāmadeva, but are abruptly prevented from doing so by the king's chamberlain, who suddenly enters and takes them to task for acting against the king's order, by which the celebration of the spring festival has been forbidden. The maids plead ignorance of the royal command and are forgiven. On inquiry they learn from the chamberlain, as the reason of this command the overpowering mental derangement of Duryanta consequent upon the recollection of Sakuntalā at the sight of the ring, and the great repentance it has caused. Sānumatī of course is a silent listener and is glad at the news she learns.

The king now makes his appearance along with his Vidūṣaka and Pratihāri. He is stung deep in his mind on account of his repudiation of Sakuntalā and his repentance knows no bounds. He has grown thin in his body and passes his nights in anxious wakefulness. Last night he has kept awake unusually long with the result that he does not feel inclined to visit the court. He, therefore, sends word with his Pratihāri to Minister Pisuna to report to him the cases of citizens that he many have looked into and proceeds towards the pleasure-garden. On the way he meets his chamberlain Vātāvara whom he has already ordered to inspect his places of diversion in the garden for doing which he has gone there when he meets the maids as we have seen.

Along with the Vidūṣaka Duryanta then repairs to the Mīdhavī bower where he recounts to his friend all the previous history of Sakuntalā and begins to lament his folly in repudiating her. Caturāṣṭhi, his maid arrives as per instructions with a painting of Sakuntalā which the king has

drawn to beguile the time in his *virahavasthā*. Duryanta wants to improve the picture and sends the maid back to fetch his colour box. The painting calls to the king's mind fresh remembrances from Sakuntalā's life and heightens his misery. At this stage he learns from Caturika that the great queen Vasumatī is on her way to the Madhava bower and with a view to hide the picture of Sakuntalā from her the Vidūṣaka is sent to the Meghapratichanda's palace with it.

The Pratiṣṭhā then makes her entrance bringing in her hand a letter from Minister Piṣuna. She reports to the king that Queen Vasumatī has returned seeing that she is carrying a state document in her hand. The minister's letter informs the king of the case of the merchant Dhanamitra who has died childless and whose property Piṣuna has decreed, lapses to the crown. Duryanta reverses the decision and makes the child of the late merchant lying in the womb of one of his wives the successor to the estate. But the case of Dhanamitra brings his own childlessness more pointedly to his mind and his repudiation of the pregnant Sakuntalā produces in him so poignant a pain that he actually faints away for grief. Vasumatī, who has been a witness to all this is once tempted to dispel the king's anxiety by informing him of the safety of Sakuntalā and her boy, but as she has heard from Aditi, the wife of Marica, that the gods themselves will shortly arrange for the union between Duryanta and his wife, she decides to abide that time and flies to Hemakūṭa to gladden Sakuntalā with the news of what she has seen.

In the meanwhile the king is called back to his consciousness by the Vidūṣaka's cry of distress. Some invisible being has caught him and taken him on the uppermost terrace of the palace and is threatening to kill him. The king's anger is roused and he goes up to the terrace bow in hand. There he meets Matali, the charioteer of Indra who has come with an invitation from his master to Duryanta to go to heaven and kill the demons called Duryakṣas, who are destined to meet their death at the hands of the Puruṣa king. As regards his behaviour towards the Vidūṣaka Matali explains that when he came, he saw Duryanta distressed owing to some mental agony and in order to rouse his spirit, he treated the poor Brahmarā in that way. At his

request Dusyanta mounts the chariot of Indra forthwith and leaving the responsibility of governing his kingdom to Minister Priśva proceeds to heaven]

vi 1 65—आकाशयानेन along the aerial path : Compare the words देवयान and पितृयान mentioned in the Upanisads and the Gītā आकाशयान means also a celestial car, but that sense is not intended here vi 1 76—पर्यायनिर्वर्तनीयम्—It appears it was a rule among the Apsaras to be present at the Apsara-stūṭha, of which probably they were the guardian deities, by turns (पर्याय rotation) so long as it was the bathing time for good men or sages vi 1 77—उदन्तम् news 'वार्ता प्रवृत्तिर्वृत्तान्त उदन्त म्यान्' अमर vi 1 78—तथा च—It appears the immediate incentive to Sānumati's going to the king's palace was a request from Sakuntalā though that has not been expressly referred to anywhere and has only to be gathered from the speech of Sānumati. Thus the च here shows that Menakā also had asked Sānumati to do something for her daughter. But this was some time ago (आदिष्टपूर्वा) The immediate cause of going was of course Sakuntalā's request प्रणिश्चानस meditation or contemplation of a particular object with perfect concentration, which enables a person to know everything about it Compare R 1 74, 8 19 75 vi 79—निष्कवारम्भम्—निर्गत नष्ट अविद्यमान इत्यर्थ उत्सवस्य आरम्भ (आरभ्यते अनौ) व्यापार (activity) यस्मिन् तत् vi 1 80—सया आदर the earnest desire or request of my friend vi Sakuntalā. There is no doubt whom Sānumati refers to by सया For in her speeches throughout this Act she refers to Sakuntalā as her friend It appears Sakuntalā had requested Sānumati to go and see the news about the king She probably did not know that Sānumati could do so by pramāṇa The nymph, therefore, thought it better to act up to Sakuntalā's words If we were to suppose that Sakuntalā had not made a request, as some do सया आदर could be explained as follows (1) the regard I have for Sakuntalā She has become a part of my body I have a great regard for her It is, therefore, better to have a personal look at the king's affairs (2) request of my friend Menakā Sānumati would naturally call Menakā her friend, because they belonged to the same group (3) the respect or regard that my friend Menakā has shown to me by making me this request Menakā could herself find

the information required by *pramdhāna*. But as she honoured *Sanumati* with a request it meant she wanted visual information. Otherwise there would have been no propriety in *Menaka*'s making this request at all. (4) the respect I have for *Menakā*. If I went and witnessed the thing's doings with my own eyes I would be showing more respect for *Meankā* who had made me such a request than if I knew all about it by *pramdhāna*. We think all these interpretations are of no use as we believe that *Sakuntala* herself had requested *Sanumati* on the present occasion though *Menaka* also had spoken to her about the subject before. The last sentence that *Sanumati* utters in this Act (vi 25 12) before she flies up into the sky also confirms our view. For there she says she would go and comfort *Sakuntala* with the news she had gathered. If *Menaka* had made the request she would have spoken of acquainting *Menaka* with what she had seen. *तिरस्वरिणी* the veil of invisibility. The word signifies a secret science by which one could make oneself invisible. No help of an actual veil is necessary as Williams' explanation. a kind of magical veil seems to suggest.

Stanza 2 Construe (४) आताम्रहरिपाण्डुर वसन्तमासस्य जीवमर्बस्व ऋतुमद्गलं चूतदोरकं दृष्टोऽमि त्वा प्रसादयामि । (आर्वा)

आ = a little. This goes with all the three colours. None of them was too deep. *दृष्टोऽमि*—This shows the mango bud has made its appearance for the first time and the speaker has been very eager to see it. The names of the maids are quite proper for the season, the advent of which they want to celebrate.

vi 2 3—*परभृतिवा* (a female cuckoo) and *मधुनरिवा* (a female bee) are names of the maids. A dramatic convention states that servants should be named after things which form the objects of description in spring and the other seasons. Note चन्द्रोन्मेषा पुन ॥ 141 वसन्तादि दृश्यम्येषु वस्तुना नाम यद मयेन् । 142 साहित्यदण्ड ७

1 2 4—*चूतदोरिका* *दृष्ट्वा*—*Parabhrtika* is punning on her own name. She is caught muttering alone by her friend. She accounts for her action by saying that the *Parabhrtika* (the female cuckoo) becomes intoxicated at the sight of the mango blossom and it is therefore, no wonder if she mutters alone, forgetting her responsibility towards her friend who as such

has a right to share the secret. Madhukarikā's एकाकिनी suggests the Parabhṛtikā is purposely keeping Mahukarikā out of her secret which it is not proper for her to do. Or we may look upon these speeches from a different point of view. Parabhṛtikā purposely misunderstands Madhukarikā's question as being addressed to a real cuckoo, who probably is muttering in the garden at this time. Parabhṛtikā then points out that it is no wonder if the female cuckoo muttered in that way, for she is intoxicated. This latter however is not good. ॥ 2 10—The first maid appears to be rather a sprightly girl, who has something of a Priyāvadā in her. She now puns on her friend's name in 'नवेदानी etc.' विभ्रम beauty or grace विभ्रमयुतानि गीतानि graceful or amorous songs मदजानि विभ्रमगीतानि 'These songs are prompted by intoxication' विभ्रम may also mean wandering about. Then 'this is the time for you to be intoxicated, to wander about and to sing (hum)' ॥ 3 3—अप्रतिबुद्ध not fully blown. The mango opening its petals is likened to a man waking from his sleep and opening his eyes वन्यनं सुरभिः fragrant owing to the cutting or plucking of the stalk. This adjective reveals the poet's minute observation of nature. कपोतहस्तकम् (कपोतः कपोतहस्तं कपोतहस्तं मध्यमपदलोपी समाम् । कपोतहस्तकं तम्) is a technical name for the usual folding of the hands in adoration. Note मनीषितस्तारक 'कपोतोऽस्ती करो यत्र श्लिष्टमूलापपाञ्चक । प्रणामे गुरुमभाप', also 'सर्वपाञ्चयमाणेषात् कपोतः सर्वशीर्षकः । भीतो विजापने चैव विनये च प्रयुज्यते ॥'

Stanza 3 Construe —हे क्षूताद्भुग, गृहीतवन्तु मे कामाय न्व मया वत्तोऽमि । पञ्चकजनयुतिमध्य पञ्चान्यधिकं शरो भव । (आयी)

That love has flowers for his arrows has been referred to before. Vide p. 315 above. The wives of travellers and even the travellers themselves are many a time described by Sanskrit poets as specially appropriate objects for Love's archery. पञ्चम्य अम्यधिक superior to the usual five; the most effective. It would naturally prove to be so, when it had wives of travellers as its target (लक्ष्यम्). With this explanation we suppose the maid means that her mango-blossom should serve as the sixth arrow to the Five-arrowed god, superior in efficacy to the usual five. In this case the five arrows must be supposed to be those mentioned by Jāyadeva and not the others. Vide p. 315 *supra*. But the mango blossom is generally considered

to be one of Iove's five arrows Vide st 8 below. Therefore, explain पञ्चा० is पञ्चाना पञ्चमु वा अम्यधिक the most effective or the best of the five For गृहीतघन्ये we expect गृहीतघनने, for वनुम् is changed to घन्वन्, when it is the last member of a Bahuvrhi according to 'घनुपद्व' पा 5 1 132 (घनुरन्त्यस्य बहुरीहरनटदिन स्यात् । साद्रमंघन्वा मि को) The form is, however, justified by the convention of grammarians which says that the changes that words undergo at the end of compounds are not obligatory Compare तत्त्ववाचिनो 'कथं तर्हि 'स्वल्पावप्राज्ञसाधुनघनुपमहनाय तुणवत् (महिम्नस्तोत्र 23) इति पुण्यदन्त्रयाग इति चेत् अनाहु । समासासिधेरनित्यत्वात् नाशानुपपत्ति । Also note ह्यंघनि उच्छ्रयाम 7, st 2, U 1 4, Vc iii 23

vi 3 8-मा सावन्—supply क्षिप अनात्मज्ञ you who do not know what you are A servant cannot go against the desires of his majesty वसन्तात्मव was a festival held annually in honour of the spring season It appears to have been a favourite with the ancients, for it is often referred to in literature प्रनिषिद्ध (p p p from प्रति + निष् + निघ्यनि-मेरनि) prohibited, stopped Note that the reason why the great public festival of Spring was prohibited was the king's private sorrow So it appears that in ancient days even private sorrows of kings had repercussion on public activities The subjects had to forego their pleasure when the kings suffered grief Compare the modern practice of kings to order court mourning vi 3 11-अगृहीतार्थे those who have not learnt the fact यद् = मामनम् vi 3 12-वसन्त पुष्पानि ते प्रागानिक् those that blossom in the spring vi 3 13-प्रमाणकृतम् held authoritative, binding पद्मिन् 'a bird The chamberlain asks with wonder how is it that his majesty's command, which has been obeyed by even trees and birds is not heard by the two girls And then he begins to explain (नवा हि) how the command is followed by those trees and birds Some take the expression to mean 'Have you not heard that the command is obeyed etc ' This does not appear to be correct as in that case दान् would be necessary at the end of the sentence यदा for यन् gives a different turn to the sentence When trees and birds had *obeyed* the command, it seemed curious that these maids should not have even *heard* it

Stanza 4 Construe —चूताना कलिका चिरनिर्गतापि स्व रज न वध्नानि । यदपि कुरवः ममदं तत् कोणावस्थया म्रियाम् । पुष्पोविशाना रत

शिगिरे मनेऽपि कण्ठेषु स्वलितम् । ददके स्मरोपि चकितं नूणार्धकृष्टं वा महर्ति ।
(शार्दूलविक्रीडितम्)

It should be noted that the description given in the stanza is purely subjective. There could really have been no delay in the occurrence of certain natural phenomena, such as the chamberlain points out. It is only his imagination which sees this delay.

चिरनिर्गतापि though long since out. It shows that ordinarily it should have formed its proper (स्व)pollen long ago. मध्वद all ready (to blossom). शिगिर the cold season. The cuckoo does not indulge in its melodious song in the cold season. कण्ठेषु स्वलितम् is faltering in the throat. चकितं amazed, awed. नूणार्धकृष्टम् half-drawn from his quiver. The blossoming of the mango, the opening of the Kurabaka, the cuckoo's note and Love's archery are all signs indicative of the fact that they are glad at the arrival of the spring and are celebrating it. But Dasyanta had forbidden such celebration. Hence the results described in the stanza.

v. 4 5—कति दिवसानि only a few days. Mark the idiom in कति दिवसानि प्रेरितयो (only) a few days have elapsed since we were sent. The rule is that when a certain period is represented to have elapsed since the occurrence of an event, the word expressing the occurrence is put in the genitive case. v. 4 6—राष्ट्रे नियुक्तं राष्ट्रिय one who is appointed to guard the peace of the kingdom, the Inspector-General of Police. This office was generally held by the king's brother-in-law. Hence राष्ट्रिय became a synonym for him. 'राजश्यालन्तु राष्ट्रिय' The form राष्ट्रीय is also correct. Mitrasas was a brother of Queen Vasumatī. He had no connection with the low Nāgarika Sūta. He had sent these two mounds as presents to his sister a few days ago. Such practice was common. It will be remembered that Mīlavikā had also been similarly sent to Queen Dhṛmā by her brother. मट्टिनीरादमूलम् is thus preferable to मर्तु पादमूलम् मट्टिनी—This refers to Queen Vasumatī. It is a title with which a king's wife is referred to in dramas. Note 'मट्टिनी द्विज-मर्त्याया (compare Marīthi भट्टेण) नाटयोक्त्या राजयोनिति' According to Bharata the title देवी is to be used for the crowned queen and मट्टिनी for other uncrowned wives of a king. Read 'राजपत्न्यस्तु मभाध्या सर्वा परिवर्तेन तु ॥ 85 मट्टिनी स्वामिनी देवी इत्येव नाट्ये सुचं ।

दर्शानि महिषी वाच्या राजा परिजनन तु ॥ 86 भागिन्य (?) भट्टिन्य) इति
 शेपास्तु स्वामिन्य इति वा पु। 87 नाट्यग्राम् अ 17, also
 दवी कृताभिपकायामित १२ च भट्टिनी जमर But this disti-
 ction is not always observed in dramas Here, for
 example Queen Vasurati who was apparently the crowned
 and chief queen is referred to as भट्टिनी प्रमदजनकम् जानन्दजनक-
 वन प्रमदवनम् (मध्यमपदगोपी सप्तम) a pleasure producing garden,
 a pleasure-garden This is a proper name of the garden
 प्रमद joy pleasure from प्र + मद् मद्गति to become intoxicated
 Intoxication causes joy to those who take the drink Hence
 प्रमद comes to mean joy प्रमदवनम् can also be explained
 as प्रमदाना वनम् (Ladies Garden garden where ladies can
 freely move) In this case प्रमदा shortens its final according to
 'हृत्पापो सत्ताडदोरोऽहल्म पा ७ ३ (३) रेवतिपुत्र । अक्षीरम् । रेवत्या
 पुत्र रेवतिपुत्र इति कथयित सप्त इवम् । अजाया क्षीरम् । परम् वा
 गन्तु पया यदजक्षीरम्' इति संनिरीय (1) which means that the
 feminine affix वा or ई at the end of a word forming the first
 member of a compound is shortened in most cases, when the
 whole is a proper name and in the Veda e.g. रेवतिपुत्र, भरणिपुत्र
 It may be noted that the form कालिदास (काया दास) is obtained
 by shortening the ई of काया according to the above sūtra
 Thusyanta's प्रमदवन must have been situated in some secluded
 place in the extensive palace grounds and was evidently inaccessi-
 ble to ordinary people This represents a second reason why
 the news had not reached the maids, the first being that they
 had recently arrived in the capital For प्रमदवनम् also read
 'निज्ञेय प्रमदवन नृगस्तु यस्मिन् शुद्धार्तं मह गमन पुरापकण्टम्' हृलामुघ
 पात्रनरम् is better than प्रतिशम् (decoration) because the girls
 have been referred to as उद्यानपात्रिकाः It is possible their duties
 included pratikarma vi 4 —आगन्तुकनया on account of
 our being strangers or new comers here vi 4 10—आर्य—This
 shows the proverbial curiosity of women विनिमित्तम् is more
 or less an adverbial expression Other cases are also allowed
 in this sense e.g. केन निमित्तम्, कस्मान्निमित्तान्, कस्मिन् निमित्ते Similar is
 the case with the words कारण, हेतु, etc vi 4 13—उत्तम मनुष्या—This
 is a proposition showing the poet's close observation of human
 nature उत्सवप्रियम् is inherent in human nature Teas,
 dinners social gatherings, conferences demonstrations, process-
 ions—all these and several others of the same kind are due

to this उ सवप्रियत्व of human beings. Sīman-ti speaks of people here as mortals. She is immortal vi 4 11—वहुलीभूतम् which has as it were become many (बहुल), is widely spread. This is a proper च्वि form vi 4 15—कौलीनम् scandal. The word is interesting from the sociological point of view. It is derived from कुलीन, which itself com. & from कुल, and in any कुलीनस्य भाव कर्म वा. Note 'कुलस्य अपत्य कुलीन । कुलात् ख । पा 4 1 139 । कुलीनस्य भावो कर्म वा कौलीनम् । 'हायनान्तमुवादिभोऽण् । पा 4 1. 130 'कौलीन originally meant all that was connoted by high or noble birth. But we find in society families which are considered to be high or noble often have all sorts of scandals connected with them. The word thus came to mean a scandal. But if minutely scrutinised, these scandals are found in many cases to be baseless, so that a fresh explanation of the word became available vi 7 कौ पृथिव्या लीन भवति तत् कौलीनम् which falls to the ground as having no foundation. Further, scandals are known to travel apace as almost everybody in society takes a secret Satanic pleasure in scandalizing others or in hearing others scandalized though nobody of course will ever confess to such pleasure. कौलीन thus has a third explanation in कौ पृथिव्या लीन प्रसूत भवति. In these two cases कौलीन is an अशुद्धसमास कुले जननमूहे नवम् or कुलात् जननमूहात् आयतम् (born in or coming from an assembly of people) is a fourth explanation. Scandals generally take their birth in meetings, where all kinds of people assemble. There they spare nobody. It should be noted that these later explanations of कौलीन are really so many anachronisms. For, they are evidently based upon scandal as being the meaning of the word. Note 'कौलीन स्यात् कुलीनस्ते गृह्ये' विश्व 'स्यात् कौलीन लोकावादे युते पण्यहिपक्षिणाम्' अमर and 'कौलीन पनु भर्तुदे कुलीनवा-पवादयो.' धरणि vi 4 19—पूर्वम् ऊढा (p p from उह वहति—तै to marry) ऊढपूर्वा married before.

Stanza 5 Construe,—रम्य दृष्टि । यथा पुरा (तथा) प्रकृतिभिः प्रत्यह न मेव्यते । शय्याप्रान्तदिवर्तनं उचिद्र एव क्षपा शण्यति । यथा दक्षिण्येन अस्त पुरेभ्य उचिता वाच ददाति, तदा गोत्रे स्खलित (मन्) चिर श्रीडाविलक्ष भवति । (जाद्वलवर्तिनि)

This stanza describes how the king's repentance, consequent upon his recollection of Sakuntalā, has affected him. The usual delightful objects now give him no pleasure. Though always so scrupulous of his public duties he now does not hold

his daily conferences with his ministers (प्रहृनिभिः) - Rolling about the edge of his couch, he passes his nights altogether without sleep (उदग्ता निद्रा यस्य) Yet he is courteous to the ladies in his harem and when, therefore, he tries to address them a few words, he blunders (स्मलित) in uttering their names and consequently remains perplexed (विलस्य) with shame for a long time गोत्रस्मरण is one of the favourite blunders, which Sanskrit poets depict the absent minded lovers as committing - Compare Ku 4 8, R 19 21, V 11 प्रत्यह् shows that a few days have elapsed since the incidents, related in the Pravesaka happened For, it shows that a life of this kind has become a matter of every day with the king सव्याग्रान्तविषयः - There is no special propriety for the word प्रान्त It could very easily have been dropped दक्षिण्यम् (दक्षिण्यम् भावः) courtesy, politeness In Sanskrit erotic poetry this word possesses the sense of formal & insincere courtesy, which a hero shows to his former wives, when he no longer has any love for them अन्तपुरेभ्यः - The word metaphorically stands for the ladies in the inner city (अन्तःपुरम्) or harem The second half shows that Duryanta had quite a number of wives He was, like most ancient kings a much married man विद्वज्ज means literally one who has missed his mark विगतं लक्षं यस्य The metaphor is taken from archery A man who fails to hit the target feels amazed at his failure Thus, विलस्य comes to mean विस्मयान्वितः Note 'विलस्यो विस्मयान्विते' अथर्व But amazement is not the only feeling that such an unsuccessful archer experiences He feels bewildered, embarrassed, perplexed and ashamed विद्वज्ज thus came to mean all this Read 'आत्मनश्चरिते सम्यग्ज्ञानेऽर्ज्यस्य जायते । अप्रमदानिमहती स विलस्य इति स्मृत ॥' quoted by Nārāyaṇa on N 1 184

११ १५ २—प्रभवति prevailing, overpowering वैमनस्यम् (विकृत मनः, 'नस्य भावः) mental derangement, mental distraction ११ ५ ७—वस्त्राक्षयं देयं—This shows that in ancient times people were very particular about their dress What dress was to be put on by a repentant person or what by a love-sick (कामयमान) one, appears to have been settled, so that as soon as the king makes his entrance, the audience at once knows that he is repentant ११ ५—अहो मयापि—Compare 'अहो सर्वाम् अयम्यामु अवनयना रूपम् ।' M ॥ ३ मुनीरपि (though suffering from love-

(longing) प्रियदर्शन—Compare 'यथा पश्छीयमानै अङ्गं अधिक' शोभने तथा अदरे प्रियाममागम ते पश्यामि' V iii and iii, 9 *supra*.

Stanza II Construe—प्रत्यादिष्टविशेषमण्डनविधि वामप्रकोष्ठापित काञ्चनमेकमेव वलय विभ्रत स्वासापरस्ताधर चिन्ताजागरणप्रतामनयन (देव) क्षीणोऽपि, मस्कारोऽनिल्विन महामणिरिव न बाल्दयते । (शार्दूलविक्रीडितम्)

What Priyamadā says with reference to Śakuntalā in two small sentences in iii 24, 25, the Kāśicakī has said in this stanza with reference to the king. The idea is though the king is reduced in body (क्षीण) owing to his repentance, he is not observed to be so on account of the excellence (गुण) of his intrinsic lustre. On the contrary he looks charming. A gem is ground to give it polish (सस्कारार्थम् उन्मिलित) This reduces its dimensions. Yet the loss is by no means felt owing to the real lustre of the gem, which thus shines the more वामप्रकोष्ठा—Note the proper place for the bracelet is the prakostha or the forearm and not the wrist. Men generally use the bracelet round the left hand एकमेव—Note Śakuntalā also wore a single bracelet of lotus-stalk (Vide iii 8) in her love-sick condition अपरक्त pak, which has lost its usual red colour. The king's hot sighs of grief deprived his lower lip of its natural red. Compare 'नूनं तस्या प्रवहद्वितोन्मुद्धननेत्र प्रियाया । निष्वासानामग्निधिरतया भिन्नवर्णावगोष्ठम् ॥' Me 85, 'नि दद्यामेनाधरकिमल्यवनेशिता विधियन्तीम्' Ibid 95. प्रताम excessively red. The king's eyes which were already a little red had become exceedingly so owing to his anxious wakefulness. This is common experience प्रतप्त is from तप् ताप्यति and means wearied or languid. People explaining प्रतप्त as 'much dilated' seem to derive the word from तप् to stretch which is incorrect. मस्कार is technically defined as 'मस्कारो हि नाम कार्यान्तरयोग्यताकरणम्' श्रीमान्.

vi 6 2—एवमेव—The king appeared to Śānumatī so handsome that she felt sure it was quite proper on Śakuntalā's part to pine for him though she had suffered his indignity of repudiation at his hands (प्रत्यावेदन निराकरणेन निमादिता जवर्धिता) Śānumatī! beware! you are likely to fall in love with Duryanta! You seem to be so much attracted. For a similar idea compare स्थाने तपो दुष्करमेतदर्थमवर्णया पेल्लगाणि तप्तम् । या दान्दमन्त्रस्य नृपेन नारी ना म्यान्मनार्था हिमन्तादकनय्याम् ॥' Ku 7 65

Stanza 7 Construe—प्रथम सारङ्गाया या प्रियया प्रतिवाध्यमानमपि मुष्णम् इदं हृत्तदय सप्रति अनुशयदुःखाय निमुदम् । (अर्थः)

सारङ्गायया (fawn eyed) suggests that Sakuntala possessed the guilelessness of a fawn and it was thus impossible for her to practise deception. It was preposterous on the part of the king's heart to sleep (to forget Sakuntala) at all. If it slept, it should have awaked of its own accord. But it did not do so even when roused (प्रतिबोध्यमान) In that case it should have slept for ever. But no, it awakes now only to suffer the grief of repentance (' भवेदनुशया द्वेये पद-रस्तापानुशययो ' मदिनी) (R) अनुशयदुःखाय = अनुशयदुःखम् भास्तुम् Vide p 224 *supra*

vi 7 4—लङ्घित seized or attacked मूयाजि shows the Vidūṣaka had observed the king in the clutches of the Sakuntala malady before. This must have been during the few days that elapsed between the Pravesaka and this Act vi 7 5 चिकित्सितव्यं to be treated. To विन् the desiderative शिखन् is applied स्वार्थे and not the usual इच्छार्थे when it has the sense among others of दवाधिस्तोवार to remedy a disease. Note ' गुप्तिज्ञविद्युम् सन् ' प 3 1 5 and the Vartikas ' गुप्तेतिन्दायाम् ' निव गमायाम् कित्तिर्ध्यायि प्रतारार निग्रह अपनयने नासने सदाये च ' The Vidūṣaka is here talking in medical terms. He calls Sakuntala a disease and speaks of the patient viz the king to be treated. His लङ्घित् = लङ्घनं कारित also suggests a fast which is enjoined as the first step of चिकित्सा in many diseases. vi 7 6—प्रयवेक्षिता—When the king visited certain places outside his palace those were first inspected by his officers with a view to ensure that no danger was lurking there. For, the king's safety must at all cost be secured. This practice is found even in these days when Governors are on tour. vi 7 8—विप्रवाधात् owing to having kept awake for a long time (at night) The word would also mean owing to having got up late. This corroborates what the chamberlain has said in the first half of st 5 न सम्भावितमस्माभिः it was not possible for us. vi 7 9—प्रयवेक्षितम् investigated, looked into. vi 7 15—निर्मक्षिवम् Vide p 268 above and compare ' माघन निर्मेक्षित स प्रियवयम्यस्य ' विद्वान्मन्त्रिणा ॥ ॥ vi 7 16—विशिरा रमणीये (1) pleasant owing to (extreme) cold and (extreme) heat having been cut off from it (2) lovely in the interval (छेद) between winter and summer. The former is preferable. vi 7 17—रुद्धोपनिषानि pushing or gathering at a vulnerable point अयमिचारि never

offering violation, never failing, always found true व्यभिचार is a term of Sanskrit Nyāyāśāstra and means a fallacious hetu. It is thus defined 'हेतोः साध्याभाववद्वृत्तित्वं व्यभिचारः' तर्ककोमुदी. Compare the popular छिट्छिट् नर्क वहली भवन्ति । 'अते प्रहारा निपतन्त्यभीष्टम्' and 'When sorrows come they come not single spurs, But in battalion' Shakespeare *Hamlet* v. Vide in this connection an interesting though somewhat indecent, story occurring in the कथानरित्सागर 6. 3. 156-181.

Stanza 8 Construe — (हे) मन्त्रे, मुनिभुताप्रणयस्मृतिरोधिना तमसा मम हृद मने मुक्ता च, प्रहरीयता मनसिजेन धनुषि चूतशर निवेगितम् । (द्रुतविलम्बित)

The use of the two च shows simultaneity of actions. No sooner was the king's mind free from the 'recollection-obstructing darkness' than did Love make ready his shaft. The mind free from darkness was already vulnerable. Love took advantage of it. This is what the king calls the रज्ज्वेपनिपातित्वं of calamities. तमसा gives the king's idea of what his delusion was like. It was a dark undesirable something. The general idea in the stanza is that when the recollection of Sākuntalā dawned on the king his old love for her was awakened.

vi. 8. 4—ऋक्षवर्चसम् your Rikshmanas power वर्चम् ॥ has an अ added to it when in a compound it comes after द्रुह्य, हृन्ति, पण्य and राज, according to 'ऋहृहृन्तिभ्या वर्चम्' पा 5. 4. 78 and the Vārtika 'पण्यराजभ्या चेति वक्तव्यम्' प्रियाया — That the slender body of young beautiful damsels resembles a creeper is an idea much too common in Sanskrit literature. Compare i. 19 supra and Mc 100. vi. 8. 11—ईदृशं न्यायम्—this refers to the Mādhavī bowet. The following नत् (therefore) leaves no doubt about this. As soon as the Vidūṣaka reminded the king of the Mādhavī bowet, he at once realised that owing to its romantic character it would be an excellent place for him to divert himself in and asked the Vidūṣaka to point out to him the way to it. vi. 8. 16—उपहाररमणीयतया (उपहारणम् उपवनानां रमणीयतया स्मिन्त्येण) owing to the loveliness of its offerings (in the form of the bunches of flowers) The Mādhavī bowet was in full blossom. The bunches of its flowers appeared to be so many bouquets made ready by the bowet to be presented to the king in receiving him (प्रतीच्छति) (R). vi. 8. 20—The reading

लतादिना for लतासन्निभा means encased or 'armoured' in creepers,
i. e. concealed behind them. Note 'सन्दो वसित, सज्जो दशितो
व्यूकककट' अमर ११ ४ २१-वृष्टुमम् manifold, displayed in
diverse ways This can also be taken as an idiom going with
निवेदयिष्यामि I shall tell her in various ways how her husband
loves her ११ ४ ३०-मृत्पिण्ड इव दुर्दि यस्य whose intellect is like a
lump of clay, who takes as true whatever is told him without
caring to see whether it can or cannot be the truth Compare
the English expressions 'clod-pated' 'clod-poll' 'blockhead'
etc अथवा बलवती—This represents the Hindu doctrine
of fatalism What is destined to happen (भविष्यता destiny)
is powerful i. e. nobody can withstand it or change it compare
'प्राप्य शुभं च विदधात्यशुभं च जन्तो । सर्वकषा भगवती भविष्यन्तव ॥
M 1 1 28 ११ ४ ३५—याकषात्रम् जन्मा येषां ते whose soul is the re-
ceptacle of grief They never allow themselves to be overpowered
by grief In this Act the Vidūṣak more than once has made
himself responsible for very wise and sensible speeches Rishaba
explains शोकवचनान्या as 'शोके जाते अयेन वचनान्या न भवति' प्रवर्तते in a
tempestuous wind For the idea compare 'न पृथजमवच्छिन्नो दश
वशिनामुत्तम गन्तुमहसि । दृग्गसानुमता विमर्शर यदि बायी दिनयेति ते बला ॥'
R 8 90 ११ ४ ३७—शिराकरणविलया who was distressed at my
rejection तामवस्थाम् that condition, which the king had ex-
perienced (अनुभूत is the sense of ताम्) and which now stands
so vividly before his mind's eye The reading समवस्थाम् means
the same as अवस्थाम् समवस्था often occurs in the sense of patiable
condition, Note R 19 50 बलवत् as usual is in ११ ५५ ५६

Stanza 9.—Construe—इत प्रत्यादेगात् स्वजनमनुगन्तुं व्यवसिता
(साहि), गुम्फने गुम्फिष्ये 'निष्ठ' इति, उच्चै, वदति (सति) रिपता (सती),
बाणप्रसरवल्पा दृष्टि कुरे मयि पुन अपिपक्षी—(उनि) यत् नत् नविपमिव शत्य
मा दहति । (सिखरिणी).

This stanza is the most pathetic in the play and one of the
most pathetic in the whole field of Sanskrit literature. Indeed
it must have harrowed Duryanta's soul when he repeated it.
The king had repudiated Sakuntalā. In her distress she naturally
moved (व्यवसिता) to follow her relatives. But Śrīgarava loudly
commanded her to stay where she was. Being as great as the
preceptor himself, the pupil demanded instant obedience.
Sakuntalā stopped (रिपता) She did not know what to do With
eyes bedimmed (वल्पा) with the flow of tears (बाणप्रसर), she

once cast a most pitiable and helpless glance at the ruthless king. That Dusyanta now felt to be like an envenomed shaft, which sent a burning sensation through his entire frame etc. from here : c from me

vi 9 2—स्वकार्यपत्ना devotion to one's own interest. The more the king is pained the more is S'numatī pleased. Because the king's *santāpa* is a sure test of the intensity of his love for Sakuntalā. vi 9 3—पतिदेवता (पति देवता मत्स्या) whose husband is her duty, who is solely devoted to her husband. Reference here is to the belief that the power of chastity gives women a kind of mysterious lustre, which protects them from those that attempt to touch them rudely. Williams explains this as 'the idol of her husband the goddess of her husband' or as we should say 'a wife idolized by her husband'. This is incorrect and shows the influence of western ideas. However a wife may be idolized by her husband that idolization does not in any way give her the power of chastity which is meant here. In fact we often come across people idolizing their wives who are not quite above suspicion. सगन्धर्वे—A friend's wife is considered to be one's friend. Compare Me 93 and 99. vi 8. 7—मनोह the infatuation which made him forget all about Sakuntalā. The idea is there is no wonder in the awakening : c in the king's recollection of Sakuntalā (प्रतिबोध = जागरण अनुस्मरणवृत्तान्तस्मरण-मित्यर्थः), because such intense affliction as the king had for her was sure to make itself felt and emerge in spite of what might have happened to repress it and to throw it into oblivion. But what was surprising was this that such love came at all to be forgotten. vi 8 10—कारेण in course of time. The instrumental is used, according to 'अपवर्गे तृतीयः' पा 2 8 6 (अपवर्गे फलप्राप्तिस्तस्याद्योदयाया कालाच्चनोरस्त्यन्त्ययोगं तृतीयः स्यात् । बहूना ऋणेन दातृवाकोऽधीत । अपवर्गे हिम् । मातृमवोतो नायात । सि की) vi 8 13—न खलु—This is an exceedingly wise remark. Kālidāsa the close observer of Hindu society and the working of the Hindu mind, is visible in this sentence.

Stanza 10 Construe—स्वप्नो नु, माया नु, मनिममो नु, नावन्मममेव विलिप्तं पुण्यं नु । तद् अवशिष्टं जतीतम् । एते मनोन्मत्ता तदप्रपाना नाम । (उपजाति)

The indescribable kind of pleasure that the king enjoyed

in Sakuntala's company is now to him a thing of the past. It was a most charming but at the same time a fleeting experience. The king could not know properly what it was and how the whole thing at all came to pass. The four alternatives of the first half reveal this state of his mind. In the third line he concludes whatever it may be one fact is certain viz that the pleasurable experience is not to return. And in the fourth he winds up by pointing out to the Vidushaka that the hope he has formed (see यदवदन्ति etc. and नश्यत् etc.) of the kings again being united with Sakuntala is likely to result in disappointment and distress. माया an illusion something unsubstantial, which has no foundation in reality / मयिमम delusion of the mind (which had called up something unreal). We enjoy pleasure in this world as the result of the merit we have performed in former births. As soon as the merit is exhausted the pleasure also vanishes. This is what the king thinks has happened in the case of his association with Sakuntala. The fourth line is variously explained. The interpretation of the word तद् also varies (1) Raghava. The e false (नाम इति अग्रे । अग्रे वा मनारय मय) hopes that you are voicing forth and that I also entertain are the crumbings (प्रपात) of the bank. The idea is just as the banks of a river such as the Ganges quickly fall down one after another : we have no stability in them in the same way the hopes of being united with Sakuntala are by no means stable. By the fourth line the king is supporting his statement in the third viz Sakuntala is lost to him for ever. The four alternatives also tend to the same conclusion. Whichever of them is true the king is not to have the pleasure of Sakuntala's company again. तद् = तदुन्तगमन नन (2) Abhirama the author of the commentary in the Varanasi edition नन = तदुन्तगमनमात्रमुन्तगमनप्रपात = तदुन्तगमनप्रपात इव इति प्रपात यथा न तथा. प्रपात = त्रिनाम नया पया न ना = प्रसिद्धी. Hopes formed in this world are bound to have a fall as precipitate as that of a river bank. In the first three lines the fact that the pleasure of the company of Sakuntala has vanished for good is established by having recourse to so many alternatives. The fourth line contains a general proposition which suggests that the hope which the king forms of being united with Sakuntala is to fail miserably (3) Rav. नन = पूवानुभूत तदुन्तगममात्रमरूप दन्तु एत

(चत्वार पक्षा) मनोरथानाम् (अभिलाषाणां पुनः समागमाभिलाषाणामित्यर्थः) अतटप्रपाता (अतटरूपा प्रपाता. अवपतनस्थानानि) 'The idea is whichever of the alternatives we accept, it is impossible to hope for reunion with Śakuntalā. Dream, a spell of magic or hallucination of the mind deals with unsubstantial things. If what I have enjoyed is the fruit of some meritorious action of mine, it has already been exhausted and cannot any more bear similar fruit. These alternatives therefore are like steep places (अतटा) for my hopes to leap from : i. e. just as a man leaping from a precipice has no hope of remaining alive similarly in the event of any of these alternatives being accepted my hopes leap from a precipice and there is no room for them to revive. अतट a precipice प्रपतन्ति एभ्यः इति प्रपाता places to leap from. Ordinarily the two words are synonymous 'प्रपातस्तवनटो भृगु' अमरः (4) Williams एते मनोरथानाम् अतटप्रपाता 'It has certainly passed away never to return, (and so has become) the steep precipice of my heart's fondest hopes' He adds in a note "The commentator Śaṅkara thus explains the second half of the verse 'As a man after ascending the peak of a mountain falls headlong so my hopes after ascending to the height of Śakuntalā are precipitated.' Amarakośa gives अतट as a synonym of प्रपात and भृगु, each of these words signifying 'a precipice', but there is no reason why अतट should not be used as an epithet of प्रपात, to denote a very precipitous declivity' (5) Our own view तत् appears to have been purposely used in an indefinite manner to denote something which the king did experience but which he was not able to describe accurately and of which the real nature he did not then know. Hence the neuter gender, तत् without the precedence of यत्, has here the sense of अनुभूत, according to a famous dictum of the Kāvya-prakāśa. In interpreting the fourth line two things have to be remembered. The Viśvāsaka has just now voiced forth the hope that the king will soon be united with his beloved. After this stanza he speaks again and contradicts (सैवम्) what the king has said therein and reiterates his conviction that the union is bound to take place. This naturally leads us to conclude that the king must have said in the fourth line of the stanza under discussion that such union is impossible. Now the most natural way of interpreting the line appears to us to be मनोरथा नाना तटप्रपाता (=

नटेभ्य प्रपाता) Hopes like these formed by you, O Vidūṣaka, are like falls from precipices. Just as a fall from a precipice is bound to cause injury to a man, so the cherishing of such desires will necessarily bring grief to the king. If the king harbours hope of being joined to Sakuntalā again, he will not only not have the pleasure of her company, because that is impossible, but on the contrary he will have to undergo the pangs of bitter disappointment. The splitting up of the line into मनोरथाम् अट-प्रपाता does not appear to us to be natural. Besides this way labours under the disadvantage of having two words अट and प्रपात, which are synonymous and which have therefore to be somehow explained away. प्रपात in the sense of a fall and not in that of a precipice or a place to leap from, is found elsewhere in Kālidāsa. Note R ■ 26, Ku ■ 37. The reading एव for एते has the advantage of completing the sense at the end of the line and emphasising the fact that something has gone away for good. But another एव coming after one in the second line does not look quite so Kālidāsaian. Besides एते pointedly draws the Vidūṣaka's attention to the hopes he has formed. We, therefore, prefer एते.

vi 10 2, 3—मैवम् not सोऽयम् that hopes of union with Sakuntalā are like falls from precipices. अचिन्तनीय is used predicatively, takes place unthought of. It is true there are at present no visible chances of union with her. But the union is destined to happen and will happen in some way we know not of. Look at the ring. You never thought you would obtain it. Still you found it. Similar will be the case of union with Sakuntalā. The Vidūṣaka's speech draws the king's attention to the ring which he now apostrophises.

Stanza 11 Construe — (ह) अद्भुतीय, तव सुचरितं मम द्वयं प्रतन् [आतीदिनि] पत्रेन विमन्त्र्यते, यद् अष्पन्नममनोहरासु तस्या अद्भुतीप् लब्धपदं व्युत्तमनि । (पुष्पिताम्ना)

Dusyanta, the fond lover, is seen in this stanza. The fruit alone can prove how much good action one has performed. There is no other test. The fruit shows that both Dusyanta and the ring had only a small quantity of good to their credit since their association with Sakuntalā lasted for a very short time. अद्भुत-हरासु glorifies the exalted place which the ring had attained and serves to intensify the wretchedness of its fall. अद्भुतीप्—Rāghava

accounts for the plural in three ways (1) The ring was made to fit a male finger and, Sākuntalā had to pass it from one finger to another before she found a suitable place for it (2) The ring was a gift of love and Sākuntalā's intense affection led her to put it round every finger with a view to make it touch the entire hand (3) The ring must have passed from one finger to another as Sākuntalā grew thinner and thinner in separation. We think the first explanation is preferable. With reference to the third explanation we have to observe that there is no reason nor evidence to believe that Sākuntalā grew thinner during the few months she was at her father's hermitage. On the contrary as she was advancing in pregnancy she probably must have grown a little fatter if at all. The real pangs of separation and consequent thinness came only after her rejection by the king in the fifth Act.

vi 11 1 २ यदि भवेत्—Because that other man would not have been able to appreciate the love of which the ring was symbolical
vi 11 1—केनोद्घातेन by what occasion vi 11 3 ७—Construe अग्नि with एव (विदुषः) Sānuṁeti means to say the Vidūṣaka also is impelled (आकर्षित) by her curiosity i.e. she wants to know exactly what he also wants to know. Williams takes एव to refer the king 'By my curiosity also he (would be) moved (to tell the reason)'

Stanza 12 Construe—अत्र दिदसे एकैज मदीय नामाक्षरं गणय । यावद् अन्तं गच्छमि तावद् (६) प्रिये मद्वरोद्धगृहप्रवेशेनेता मत् नव समीपम् उदैष्यति इति [प्रिया मया प्रत्यभिहिता] १ (वसन्तनिलका)

The signet-ring was engraved with Dusyanta's name which contained three letters. Before Sākuntalā went to the end of the name by counting one letter every day the king's messenger was to wait upon her. This means he was to arrive within three days गच्छमि = गमिष्यसि according to 'वर्तमानसामीप्ये वर्तमानवद्वा', already explained (vide p. 219 above).

vi 12 2, 3—रमणीय charming romantic खवन्नि 'appointment engagement, contract' विसर्वादित is past passive participle of the causal of विसर्वादति, and means 'made to disagree or fail'. The appointment is called charming or romantic because it was an appointment between such a loving couple. The idea is Dusyanta had made such a romantic appointment or agreement

with Sakuntala १५ is described in stanza 12 above. But Iates intervened and prevented him from keeping that appointment. (Compare for the expression 'रमणीयं खटु कथायागो नृपसन विसवादित' स्वप्नवासवदत्त II १-११ VI 12 11-अथवेदशा—This shows Sakuntala was not aware of the curse VI 11 12 गृहीतोऽनन—Perhaps here the Vidūṣaka is referring to the eighth of the ten conditions of love sickness viz उमाद which is generally followed by मूर्च्छा and मरण. He has observed many of these in the king and is afraid what his unmadness would lead to (R). For these ten conditions of love read चक्षुरागस्तदनु मनस मगतिर्भावना च व्यासति म्यातदनु विषयश्रमस्तदन्तसोऽपि। निद्राच्छम्भदनु तनुता निम्नपत्न्यतानूमादो मूर्च्छा तदनु मरणस्युदगा प्रथमम् ॥ Also our notes on हर्षचरित उच्छ्वास I p 64 and जगदर's commentary on मातृतामाधव VI 15.

Stanza 13 (मम रुचिं वपुरागमना गुणितं तं करं विहाय दयं नु शम्भसि निम्नमाम्। अथवा अचननं गुणं न रमयत ताम्। मया एव यस्मात् प्रिया अपधीरिता। (काम्यद्वि०))

The king began with the determination of rebuking the ring, but ended by rebuking himself. The ring was on Sakuntala's lovely (नमुर) and delicate fingers yet it left the hand and helpily (नि) merged into the water. The king could not know why it acted in that way (वयं नु). Its action suggests the case of a person who in the midst of all enjoyments at once becomes unaccountably (वयं नु) disgusted with life and commits suicide by drowning himself. अथवा corrects the previous thought नाम denotes अनुपगम. It is true that a non-animate object like the ring is incapable of appreciating merit. But the king was possessed of चेतना. He should have understood the worth of his beloved Sakuntala. Why did he then repudiate her? He thus deserves to be rebuked not the ring.

VI 13 १-वयं सादिद्यास्मि—This shows the Vidūṣaka's utter callousness towards what he considers the mad ravings of the king. While the king is seriously lamenting his unjust and insane rejection of Sakuntala the jester is jocularly thinking of the pains caused to him by hunger. The audience enjoys the fun furnished by the contrast between the mental attitudes of the two. The entrance of Caturika with the pictorial board when the king is apostrophising his beloved is very cleverly managed VI 13 9-मयुराव प्रवृत्ता (1) The representation of the (various)

feelings (such as fear curiosity etc.) is beautiful on account of the exquisite delineation or drawing (मधुरावस्थानेन मनोजलेखनेन दर्शनीयं मुन्दर भावानुप्रेष्य भावानां भीत्यादिविकाराणां चित्रणम् (2) मधुरावस्थानम् the beautiful posture (3) अवस्थानम्—व्राह्मि the beautiful features of the girls. The first is to be preferred. The last is not so flattering to the artist's skill (R). Williams explains the sentence thus 'The presence of the prevailing sentiment (love *rati*) is delightful by its sweet abiding in every part' vi 13 10- निम्नो देहेषु in the low and high regions of the picture Abhijñāna explains this as नाभिस्तनादिषु'

Stanza 14 Construe — चित्रे यद् यद् साधु न स्यात् तद् तद् अन्यथा श्रियते । तथापि रेखाया तस्या लावण्यं किञ्चिद् जन्विष्यम् । (अनुष्टुभ्)

To the Vidūṣaka and Sānumati the picture appeared to be an admirably faithful likeness of Sākuntalā. But Dasyanta was not satisfied with it. He thought Sākuntalā was far more beautiful than she appeared in the picture. For the picture (रेखा drawing) had only partially (किञ्चित्) delineated her loveliness. And this was so in spite of the king's constant endeavours to improve it and bring it as near the original as possible यद् यद् stands for साधु न i e those parts of the picture which the king thought did not do justice to Sākuntalā's beauty. All those (तद् तद्) were now and then being made otherwise i e improved. There is also another way of interpreting the first half of the stanza (2) It is the usual practice of painters to touch up whatever does not appear good in a picture if painted as it is. But even if we made allowance for this practice we could not but say means the king that her loveliness was only partially delineated in the picture. This explanation is not so good (3) Williams 'Whatever is not well (executed) in the picture (whatever falls short of perfect beauty) all that is wrongly portrayed. Nevertheless her loveliness is in some measure possessed by the drawing i e the artist has to some extent made a likeness though very inferior to the original.' Williams apparently supplies कृतम् after साधु न. It should be noted that यद् यद् grammatically refers to साधु, तद् तद् consequently must refer to the same, because the relative and the demonstrative pronouns signify one and the same thing in a sentence. Then the meaning would be तत् तत् [साधु] अन्यथा [i e असाधु] श्रियते. This gives us exactly the opposite of the

sense required. Hence an emendation is proposed ११७ यददसाध चित्रं स्यात् etc. With reference to this we have to remark that as यददसाध is not given by any Ms. or edition it cannot be adopted. It should certainly be noted as one of the many emendations proposed for Kālidasa's original readings. If however, we take यद् यद् to refer to माधु न is noted above this difficulty would not arise.

११ 14 2—गतं = चतुर्दशलोकात् राज्ञा वचनम्. Somnathi says that the king's idea that the picture does not do justice to Sakuntala's beauty is quite in keeping with his love which is now grown intense through repentance. For a lover can never feel that a portrait however exquisite is an exact likeness of his beloved. There is another reason why the king says so viz. his absence of pride or modesty (अमद्वेषः अद्वेषस्य गवस्य अभावः वित्तस्य इत्यर्थः) to say that the portrait is an accurate representation of Sakuntala's beauty would be like praising indirectly his own skill in painting. The king's modesty would not allow him to do this ११ 14 7—माघट्टि one who has his sight in vain. We believe the Vidushaka hardly deserves this cruel cut. Even Duryanta himself had been struck equally with the beauty of all the three young girls at first sight. It is to the credit of the Vidushaka that on closer examination (निर्वण्य) he could correctly guess who Sakuntala was ११ 14 13-14, केदारजन्म = वेदा केता the bride of hair. The word केत appears superfluous केतान्त the region of her hair i.e. the mass of her hair केतान्तेन वदन्त and वाभ्याम् represent what is called an उपलक्षण तृतीयाः i.e. the instrumental used in the sense of 'characterised by', according to द्रष्टव्यमूलात् पा 2 3 21 अपमृताभ्याम् = गन्तिताभ्याम् (drooping

Stanza 15 Construe —मन्त्रि श्विघ्नाद्गुणिविद्वेश स्वप्नान्नुप-
दृश्यन् । इदं च वक्ष्यामि त्वम् अथ वणिवोऽष्टवासान दृश्यम् ।¹ (आर्या)

Perspiration and tears are among the eight साविक्का भावः (a division of अनुभावः) which are the effects of स्थायिभावः or the permanent underlying sentiments such as रति etc. Vide S. D. 3 13 126. These therefore, unmistakably show the king's intense affection for Sakuntala. That is why he calls them his भावविह्वल वणिवाऽष्टमान् owing to the puff of the paint. When a drop of water falls on a painted picture, the part rendered wet rises up. That is its उत्थानम् (breathing up) वणिवा means

both 'a brush' and 'colour or paint'. But as the word has been used in the very next sentence in the sense of 'a brush' it is better to adopt there the reading वर्णिकाम्, वर्णकम् also means paint and is found in some editions.

Stanza 16 Construe — पूर्वं माक्षान् उपगता प्रियाम् अपहाय पुनः चित्रापि-
नामिमा बहु मन्यमान (अहं हि) निकामजला म्योतोवहा पथि अनीत्य, (हे) मत्स्य-
मृगतृणिकाया प्रणयवान् जात । (वसन्ततिलका)

When first Śākuntalī came to him in person, Duryantī abandoned her. But now he was making much of her portrait. His conduct, therefore, is as ridiculous as that of one who passes on his way a river of plentiful (निकाम) water and then longs for the mirage to quench his thirst. पूर्वम् and पुनः show the contrast between the king's previous and subsequent temperament. मृगतृणिका (mirage) is so called because that phenomenon is said to excite the thirst of deer who run to it for drinking water and are deceived. The word finds in literature for an allusive hope which has no chance of being fulfilled.

vi 16 3 गप . मयान् — This is said by the Vidāsaka to himself. Certainly the king has crossed a river and passed on to a mirage in abandoning Śākuntalī and making much of her portrait. But if the Vidāsaka were to express this opinion of his aloud, he feared he would make his friend's condition still more hopeless. Hence this speech is sagata vi 16 1—नेक्षितव्यम् is grammatically correct, though निक्षितव्यम् can also be justified vi 16 6—अमिरप (अमिरतो रुपम्) pleasing to liked by.

Stanza 17 Construe — मैकतन्त्रीनह्नमिधुना म्योतोवहा मालिनी कार्या ।
ताम् अभित निषण्णहरिणा गीरीगुरो पावना पादा (कार्या) । आसालम्बितवत्पश्य
न तरो अहं कृष्णमृगस्य मृदगे वामनयन कण्डूयमाना मृगी निर्मातुमिच्छामि ।
(शार्दूलवित्रीहित)

In trying to improve the picture the king wanted to add such things to the canvas as would create the impression that it was a peaceful hermitage enjoying perfect security from outside and that the prevailing sentiment which then governed even the lower creation, not to speak of Śākuntalī and others, was love. The hills of the holy Himalaya (गीरीगुरु the father of Pṛvatī), the trees and the barks suspended therefrom all give an idea of the quiet hermitage. लीन, निषण्ण and the action of the doe show the perfect security they enjoyed (R). The swans were resting in couples and oh! how loving the couple of the deer was. If the

antelope were to move his head just but a little, his beloved's eye would be pierced! How confident of each other's love they were Compare मधु निरेष कुमुद्वपात्रे पयो प्रिया स्वामनुवर्तमान । गृह्यण च स्पर्शनिमीलिताक्षी मृगीमकण्डूयत वृष्णमार ॥ Ku ॥ ३७ मैवत (सिक्ता सन्ति अस्मिन् दश) is derived from सिक्ता (sand), which yields four forms in that sense, according to 'सिक्ताशर्कराभ्या च and 'देशे लुपिचो च पा ५ २ १०१-१०५ (संज्ञा घट । शर्कर । पादण् मनुष्य । सिक्ता सन्ति अस्मिन् देश-सिक्ता । मिवति ३ । संज्ञा । सिक्तावान् । गव शर्करा इत्यादि (गि को) पादा भ्रयन्तपर्वता hills contiguous to a mountain

vi 17 ३-चूचं—चम् the beard vi 17 १-अभिप्रतमन्न which was intended to be drawn here (but which is forgotten) न does not read अन्न विस्मृतम् Then the sense is I intended (to draw) or I have approved of another etc But the reading in the text is preferable as in the following stanza the king definitely points out what he has not done vi 17 ७-वनवासस्य भविष्यति—In this sentence Sinumata expresses her idea as regards the decoration of Sakuntalā, which the king intended to draw That decoration should be appropriate to वनवास, मौक्तमय्य and विनय वनवासस्य—This suggests that the decoration must be such as is easily available to forest dwellers It would thus not be appropriate for Sakuntalā's वनवास, if the king were to give her gold and jewel ornaments मौक्तमयस्य—This means that the decoration must be suitable to Sakuntalā's tenderness or delicacy Heavy ornaments would thus be excluded विनयस्य—This indicates the absence of gaudiness or showiness The decoration must be modest and not too prominent Otherwise it would offend against Sakuntalā's modesty Raghava, as printed in the निर्णय-सागर edition has अविनयस्य But the अ appears to be a misprint His commentary then becomes 'विनयस्य चैत्यनेन श्रेष्ठरादिब्यावर्तन व्यज्यते' He means a gaudy crest, prominently rising above one's head and attracting everybody's attention, would not be compatible with modesty That the king wanted to avoid विनयस्य has the support of southern Mss See the Reverend T Toulkes' Kālidāsa Vol III p 152 अविनयस्य would signify Sakuntalā's immodesty in offering herself to the king But this can scarcely be the meaning

Stanza 18 Construe - (३)सखे, कर्णापि त्वन्धनम् आगण्डविलम्बिकेशर

शिरसि न कृतम् । स्नानान्तरे अञ्चन्द्रमरीचिकोमलमृणालमूकं वा न रचितम् ।
(केशस्थविल)

The 'Śirisa' the most delicate of Sanskrit flowers and the garland of lotus-fibres, tender like the rays of the autumnal moon, certainly testify to Sākuntalā's *vanavāsa* and *saukumārya* and not even a fastidious critic would charge her with *avmaya* (immodesty, coquetry or foppishness), if she placed the one on her ear, so as to make its filaments hang down to her cheek, and decorated her bosom with the other. For the idea in the second half vide Ku 1 10 नण्ड मयादीकृत्येति आगण्डम् । आगण्डं विलम्बन्ते इति आगण्डविलम्बन । तादृशा केमरा यम्

vi 18 4-चकिन्चकिता greatly frightened vi 18, 5-आ एष — The Vidura-akṛi forgets that he is looking at a mere picture. The king's excellent art has misled him (R). In view of later developments it is significant to note that he is the first to take the picture as real. कुमुम च्चर shows that the bee is doubly guilty, first because it is a thief (पाटञ्चर) stealing honey and secondly because it is rushing at (अभिलक्षते) Sākuntalā's face.

Stanza 19 Construe — एषा भवन्तमनुरक्ता कुमुमनिपण्णा मधुकरी तृप्तितापि सती (भवन्त) पतिपालयति । त्वया विना सा मधु न खलु पिबति । (भार्या)

Reference here appears to be to a creeper which Dasyanta had painted in the portrait with a female bee sitting on a flower. How completely under the influence of love the king is at present is seen from the picture of the affectionate bee that he draws. The Madhukari has already perched on a flower. She is waiting for her lover. Why should the bee then experience the fatigue of falling at Sākuntalā's face leaving his beloved in such anxious expectation. भवन्तमनुरक्ता—verbs signifying 'love' generally govern the locative. But derivatives from अनुरञ्ज् are occasionally used with the accusative and in such cases अनृ is taken separately and understood as a कर्मप्रवचनीय governing the accusative. Compare 'अपि वृषलमनुरक्ता प्रकृत्य' Mu. 1 also vi 16, 'कथं वसन्तमेना त्रायचारुदत्तमनुरक्ता । मुष्टु खल्विदममुच्यते ' रत्न रत्नेन नगच्छते ' इति ' Mk. 1. For the idea in the stanza vide Ku 3 36.

vi 19 1-अभिज्ञातम् (courteously) is used adverbially. Śaunakī means to say that this way of warding off the bee was

very polite indeed अथ should be understood to have been used colloquially somewhat similar to the English 'now'. Or Sanumati might have meant she had never before seen a bee so courteously warded off but she saw it 'today'. Williams does not seem to understand the meaning of this sentence, for he observes "The meaning is somewhat obscure but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a threat." vi 19 ३ वामा perverse, obdurate. The bee is so called, because it would not go away from Sakuntalā's face, around which it was hovering in spite of the king's courteous request. The bee of course could not accede to the king's desire because it was a bee painted in a picture. The Vidushaka, the king and Sanumati have all been deluded into supposing that the picture was a reality. Hence the Vidushaka's condemnation of the class of bees.

Stanza 20 Construe. जङ्गलवाग्म्यपल्लवलासनीय मया^१ रत्नोत्तमवपुः
ममयमनो वीरप्रियाया जिम्बारा^२ (हे) अमर, मयसमिचेत्, स्वाकमलोदरं न्यतमं
वाग्यामि।^३ (वसन्तिनिग्वा)

It may be noted that the present portrait represents the incident of the attack of the bee on Sakuntalā's face depicted in Act i 11 = description of the heroine's lower lip contained in the second line of this stanza was consequently not applicable to her then. But the king is now under delusion and possesses no discrimination of this kind विम्बाघट is to be dissolved as a मध्यम पदलापी compound १७ जिम्बारार अघट. अघट विम्बमिव would yield अघटविम्बम्. Note 'जिम्बारार इति वृत्ती मध्यमपदलापिन्याम्' वामन पा सू ५२ १५. We can also dissolve the compound as विम्ब इय अघट. विम्बाघट, which is a वमधारय formed according to 'विगपय विगप्येण बहुलम्' पा २ १ ७. Bimba is a fruit (Marathi ताडले,) which becomes extremely red when ripe and with which the lower lip of beautiful women is often compared वमठोदर०—The idea is based on the fact that when the lotuses close in the evening, some bees get imprisoned therein and have to wait till the morning, when the lotuses bloom again, for their release. Note 'गतिर्गमिष्यति भविष्यति सुप्रभातं भास्वानुदयति हिमिष्यति अत्रवालम्। इत्य विचिन्त्यति वीरगते त्रिष्ये हा हन्त हन्त नालीनी गज उज्जहार' quoted as an example of विषादन in the कुवय्यानन्द p 111.

vi 20 ३—After uttering एन भेस्यति in response to the king's

stanza 20 the Vidūṣaka comes to know his mistake. He then laughs at his own folly and says 'एष सवत्'. The humour of this lies in the fact that the exquisite delineation of the picture had made the Vidūṣaka mad first as we already have seen, and then the king caught the disease. But the Vidūṣaka bluntly attributed his own madness to that of the king. He has something of a Laštali in him, as we already have noted. Observe that then too the Vidūṣaka did not exactly admit that he had become mad. He merely said 'इदं शर्वं इव' as though of similar colour. vi 20 i प्रहस्य serves a double purpose. It is 'laughing' at his own folly when it goes with आत्मगतम् and at the king's when it is construed with प्रकाशम्. For, it is clear, that the king must have heard the laugh though he could not hear the आत्मगत speech. vi 20 ४ — अवगतार्या have realised the fact (that it is merely a picture). Sānunnatī had also been caught in the delusion. एष refers to the king. If Sānunnatī, who was a mere outsider, was deluded by the picture, there was no wonder if the king, who apparently was experiencing (अनुभवी) all that he had painted should be caught by the delusion. Williams reads 'अवगतार्या' and translates 'Even I now did not understand the thing how much less should he perceive that it was painted?'. Raghava understands एष to refer to the Vidūṣaka. The idea is the Vidūṣaka being a dull-headed man, proof against the influence of all sentiments could not all along forget that it was merely a picture and hence reminded the king of the fact. This is bad, because the Vidūṣaka himself admits he had become mad. vi २० ५ — परोक्षान्वयम् meddlesomeness, fault-findingness. Note 'दोषैर्दृक्' 'परोक्षान्वयी' अत्र परोक्षान्वयि भावः परोक्षान्वयम्. The Vidūṣaka showed himself to be fault-finding, because he informed the king of his delusion. A man who finds faults with others is usually a man who is meddlesome. Such a man naturally has to push himself forward. Thus these three senses pushing forward, fault-finding and meddlesome are allied and are expressed by one word. Vide above p. 398.

Stanza 21 Construe — तन्मयेन हृदयेन साक्षादिव दर्शनमुपमन्भवत मे वाक्ता स्मृतिकारिण्यन्वा पुनरपि विव्रीहिता । (आनं) ।

The King's heart was wholly absorbed in Sākuntalā (तन्मय) He was thus experiencing the pleasure of her actual sight. But

the meddlesome Vidūṣaka reminded him that it¹ was a mere portrait and the king's beloved, who up to now appeared to him to be present in flesh and blood, was again transformed into a picture. चित्रीकृता— If this were understood in the strict Pāṇinian sense, it would suggest that Duṣvanta yet refused to acknowledge that it was a mere picture, but thought that it represented a reality. This stanza is quoted in the सरस्वतीकण्ठाभरण of भोजराज (p. 320 निर्णयसागर), where we have दर्शनपथमायाता for दर्शनमुखमनुभवत.

vi 21 1, 2—पूर्वापर मार्ग —This is explained in more ways than one (1) Our own. This course of separation is unprecedented inasmuch as it involves a contradiction between what has preceded (पूर्व) and what follows (अपर) : i.e. the king's previous and subsequent conduct. When Sakuntalā comes to—the king of her own accord, he repudiates her and when she has gone away, he pines for her, thinks much of her picture and even sheds tears. This appears to Sānuniatī to involve a contradiction. According to the well known principle of 'स्वयं कृत्वा त्यागं विरपन्विनोदोऽप्यमुलभ' (U iii 30) the king has no right. Sānuniatī thinks, to bewail the loss of Sakuntalā, but he does it. Hence the virodha. Such a separation of a lover and his beloved is never heard of before. Hence the अप्रतीक्षा of the viraha. (2) Raghava. The viraha or separation according to him consists in the new separation from Sakuntalā, which the king feels when he is made aware of the fact that it was merely a picture-board that he was looking at and not an actual scene from life. To feel the pleasure of union and afterwards to undergo the pangs of separation simply at the sight of a picture was no doubt extraordinary (अपूर्व). But the scholiast explains the अप्रतीक्षा by saying that the king was up to this time experiencing the 8th condition of a lover viz unmadā, which really should have been followed by the 9th viz marechā and as this has not happened, the king's virahamārga is अप्रतीक्षा. He explains the पूर्वापरविरोध as follows. First the picture was cognised to be a picture, then in a state of love intoxication it was mistaken for a real scene from life. Again the consciousness of its being a picture dawned on the king's mind. Thus there is a contradiction between the first and the subsequent cognitions. (3) Williams. 'This demeanour (of one in a state of) separation, opposing first one thing and then another is singular (unexampled, without a

precedent) 'पूर्वापरविरोधी' may mean 'setting itself against everything from first to last,' or 'from first to last untoward.' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion (see Me 92); but here was the case of one whom nothing could divert. It is clear from the above that Williams does not understand the meaning of the line.

Stanza 22 Construe — प्रजागरात् तस्या न्वन्ने मयागमं तिलीभूतं ।
बाष्पस्तु चित्रगतामपि एतां द्रष्टुं न ददाति । (अनुष्टुभ्)

The king explains how he is experiencing ceaseless (अविश्रांत without a break) pain. Relief could be obtained either by union with her in a dream or by observing her in a portrait. But wakefulness and tears (which are always associated with Sanskrit lovers in separation) denied him this. तिल — तम् a piece of waste, uncultivated land and तिलीभूत to become obstructed or blocked. Vide Ku 2 15. For similar idea vide Me 95, 110, V. 11 10.

vi 22 3—How long is the king's lamentation to go on in this way? The poet cuts it short in a *catura* way by making Caturikā enter at this stage. vi 22. 7—अन्तरा on the way vi 22 12, 13—मया आत्मा my person was carried off by me : c. I made good my escape. Williams points out that this idiom and construction are peculiar to Prākṛita.

vi. 22-14—दृढमानसनिता—I pay her very great respect of which she has grown proud. If she were to know that I am diverting myself with Sākuntalā's portrait, she would be enraged. The portrait of Sākuntalā is therefore better concealed. vi 22 18—आत्मानम् may refer either to (1) the Vidūṣaka, who being the confidante of the hero in matters of love was very likely to incur the anger of the queen and it would not be easy for him to make good his escape as for example Caturikā had done. In concealing the picture he therefore thought that he was saving himself. (2) or the king, who naturally would be protected from the anger of the queen if the portrait was concealed. The Vidūṣaka humorously says that in concealing the picture he is really affording protection to the king himself who is sure to be roughly handled, if Queen Vasumatī comes to know what his means of diversion is. The remark is intended to show the दाक्षिण्य of the

king : The scandal of Sakuntala's rejection had spread far and wide (vi 14, 15) The ladies in the harem must of course have heard everything about it, What the king is afraid of is not that queen Vasumati would come to know of his love for Sakuntala, but that she would learn that he had drawn a portrait of Sakuntalā and was diverting his mind with it

vi 22 19 अन्त कूटान्—This has reference to the fiery anger of Queen Vasumati, which resembles the deadly poison (काण्डकूट-दम् is the same as हालाहल-रम् churned out of the ocean) in its effects. I of the comparison of a woman to the deadly poison vide ' हालाहली' नैव विष विष रमा जना पर व्यत्ययमद्र मन्वते । ' निषीय जागमि मुनेनत निव स्वशस्त्रिमा मृदयति निद्रया इति quoted in the कुल्लयानन्द p 27 14 an example of पयम्पापहृति शब्दायस is imperative 2nd sing of गव्दाययति, which is causal of शब्दायते Vide above on vi 1 19 The Bengali reading अन्त-पुण्ड्रकूटवागुरात् (from the snare of deception of the harem) seems to suit 'मुच्यते' better Women can well be looked upon as practising deception or magic (कूट-दम्) to attract their lovers and they certainly are the snares (वागुरा) wherein many a man is easily inveigled, But note that जन्त वागुरान् has reference to the softer influence of the harem, the influence of love and attractive charms The Vidvaka could not have referred to this as he knew full well that the king was not in a position to fall a victim to the kaṭya-gurā of Vasumati. What he feared was the anger of the queen, which is well expressed 'अन्त' (कूटान्, अन्त वागुरा-should, therefore, be rejected Besides क्रोधान मोक्ष is not an uncommon expression मेघप्रतिच्छन्द (मेघस्य प्रतिच्छन्द-माय्य likelihood यस्य) was the name of a palace 'It was probably very high and resembled a cloud That was why Mātali found it easy to descend thereon 0 22 22-प्रथमः 'पेक्षते' shows regard to his first love 'प्रथमा च प्रमी सखायना (respect honour) च This stands by metaphor for the person to whom honour was first paid by the king viz his previous queen Vasumati मिलितसोदृढ-This is of course towards Vasumati, because Sakuntalā was now the sole object of his sauhṛda or affection Compare 'वयं' सामन्तः सक्रान्तदृढमुपगलयन्ममपि ते मेक्षी न रुक्षयिष्यति । ' M m 'अधि-माघे, अन्यमन्तप्रमाणो नागरिका अधिमे दक्षिणा भवन्ति । ' V m vi 22 28 कार्यज्ञा who knows the importance of state business When Vasumati saw that the Pratihāra was carrying a state document-

It appears that as early as the days of Kalidasa Indian merchants were not only trading across the seas, but had actually floated large companies to do that business ११ 22 35-तपस्वी—This shows the helplessness of a childless man. The word has a subjective significance in view of the present mood of pessimism regarding his future which has overcome Duvanta राजगामी—Manu lays down that the king should appropriate to himself the property of the varnas other than the Brahmanas in case of the failure of issue. Note अर्हय्यं ब्राह्मणद्रव्यं राजा नित्यमिति स्थितिः । अन्तेषु तु राजानां सर्वाभावः हर्षश्च । Vs 2 189 ११ 22 30 37-बहुधनं सविनश्यम्—This shows the prevalence of polygamy in the poet's days, especially among the rich. The Prākṛita सावेदजन्म stands for सावनकर्म्य which means belonging to Sāketa. Sāketa is the same as Avodhya. Williams and others all paraphrase सावेदजन्म by सावनकर्म्य. Only राघवभट्ट takes it to be सावेतस्य. Evidently his reading must have been सावेदजन्म ११ 22 40-थष्टी (a merchant) is the same as the vernacular शेटी or शेठजी पुमान् मूयते अनेन दनि पुंसवनम्. It is the first of the twelve purificatory saṁskṛtās, being a ceremony performed on a woman's perceiving the first signs of a living conception with a view to the birth of a male child. It does not appear to be a necessary rite and is not generally performed in modern days. Note व्यक्तं गर्भे तृतीये तु मासपुंसवनं भवत् । गर्भाज्यस्तु तृतीये चञ्चलस्य मासि वा भवत् ॥ शौनके ११ 22 42—नूनं indeed, verily it is quite clear रिक्थम् inheritance, property left at death. From this incident of the merchant we can have some idea of the law of inheritance as it prevailed in the days of Kalidasa. It appears a widow had no right to inherit her husband's property. She was only entitled to maintenance. Minister Pisuna had probably made inquiries whether Dhananātha had any issue and on learning that he had none had decided that his large fortune should lapse to the crown. But Duvanta wanted to make further inquiries as to whether any of the late merchant's wives was *enclave* and when he was told that one of them had just had her puṁsavana ceremony performed, he reversed the minister's decision and decreed that the property belonged to the child in the womb. It thus appears that though a widow could not inherit her husband's property, a child in the mother's womb could. Then again it would appear that though a widow was not entitled to the property of her,

husband, a daughter could inherit her father's property. For Dusyanta's decision was that the child, in the womb, which means either a son or a daughter of dead merchant, was, to succeed him. This incident also serves to show the great regard which the king had for justice. Even at the risk of losing a large fortune which had lapsed to him according to the minister's decision, he saw that justice was done to the child yet unborn. The dramatic purpose of introducing this incident is however to bring prominently to Dusyanta's notice the helplessness of a childless man and to make him feel the repudiation of Śākuntalā the more.

Stanza 23 Construc — प्रजा येन येन स्मिन्वेन वन्धुना विमुञ्चन्ते, न म पापाद् क्लृप्ते तामाम् दुष्यन्त इति बुध्यताम् । (अनुष्टुभ्)

There does not appear to be much propriety in making this declaration at this particular time. It does not seem to serve any very great dramatic purpose. It shows the king's parental regard for his subjects and bears evidence to the fact that since the repudiation of Śākuntalā he has become extremely soft-hearted. No sooner does he hear the death of Dhyanamitrā than the plight of people who lose their relatives at once rises before his mind and he assures them that he will befriend them in every way. न म दुष्यन्त (instead of न स राजा) shows that the king wants to be on quite familiar terms with his bereaved subjects. पापादक्ते (1) sin excepted & except in those cases where sin is involved. This means Dusyanta would not be a husband to a widow. (2) except when the dead man is a sinful person. It may be that a man by committing thefts earns enormous wealth for his relatives. He is hence extremely dear to them. If he dies, Dusyanta won't act his part towards those relatives. (3) 'the wicked, excepted'. Williams. He seems to mean that Dusyanta will not be a loving kinsman to the sinful or the wicked, if they undergo bereavement.

vi 23 1—The Pratihārī's going out, making the proclamation and returning, which all take place in such a short time, are to be accounted for by having recourse to dramatic convention, by which we are to suppose that things which the poet says have happened, have happened. Vide for such situations Mu i vi 23 3—मूलपुरुष (मूलभूत पुरुष) — really means the original

progenitor from whom a family is descended or the original man who first made the family famous. Here the word does not possess this sense but means the root man or prop man i.e. the man who is the support of the family (मूलभूत नृत्स्य आश्रयनं पुरयः) the last surviving male वृत्तान्ति ११ 23 7 उपस्थितये (bliss which had arrived) refers to Śakuntalā ११ 23 9—मरीचिव—Note now and then Sammatī refers to Śakuntalā ११ २३११

Stanza 24 Construe —आत्मनि मरोपितेऽपि कुलप्रतिष्ठा धर्मपत्नी मया त्यक्ता नाम (या) कोऽप्युज्ज्वीजा वमुन्नेरा इव महतः पराय कपिप्यमाणा (जामीत्) । (उपजानि)

आत्मनि सरोपिते, कुलप्रतिष्ठा and धर्मपत्नी are all significant. To abandon a धर्मपत्नी is itself a serious a crime आत्मनि मरोपिते and कुलप्रतिष्ठा heighten it still more नाम shows censure (कुत्सनम्) (It) How foolish I was to abandon her! मरोपितः आत्मनि 'This refers to the idea that the husband himself is born in his wife in the form of his son and the wife is therefore, called जम्बू' Note पतिमायाऽप्रविद्य गर्भो भूवेष्टः जायत । जायायाम्स्तद्वि जायात्वं यदस्या जायत पुन ॥' १७ १ ३ also—कुलं thereon, who quotes 'श्रुतिपात्राणां प्रमाणं, तद्वि जायात्वं जायत पुन ॥' The simile in the second half is very happy—उत्पत्ति comes from वृत् to sow, पराय In the case of the root कृष्ट (to be adequate to, to bring about, to conduce to) and others having a similar sense the result brought about or the end to which something leads is put in the dative case according to the Vṛtti 'कृष्टि सपद्यमान च' (नक्तिनाय कल्पत सपद्यत जायत इत्यादि)

११ 24 1—अपरिच्छिन्ना—This is the first indication of the birth of a male issue to Duśśanta from Śakuntalā that we obtain from Sammatī ११ 24 8—मशयमाश्नन् have mounted on a doubt and have become doubtful regarding their future पिण्डमात्र—This is a term applied to the three immediate ancestors of a man the father, the grandfather, and the great grandfather who are entitled to receive the bulk of rice (पिण्ड) from him as opposed to तृणमात्र, which means three more ascendants after the great grandfather. Note 'तृणमात्रं तृणमात्रं पित्राद्या, पिण्डमात्रं पिण्डमात्रं सापिण्ड्य सापिण्ड्यम्' ॥' मरुत्पुत्राणां

! Stanza 25 Construe — न कुत्र जन्मन्ति ते धनं यथाश्रुतिं मभूतानि

निवपनानि क नियच्छन्ति इति पितर प्रभृतिविकलेन भया सन्तिमुदकं नून
धीनाश्रयेष पिबन्ति (वसन्तिविलाका)

In this stanza Duryānta is bemoaning his childlessness and its far-reaching consequences. His forefathers are so pained at his being *prastitavikala* (destitute of progeny) that they actually shed tears at the prospect of not having any one to offer them libations after Duryānta's death (*अस्मात् दुःखान्तां पन्म अस्मिन् मुने इत्यर्थे*). And more. Even during Duryānta's life they do not get sufficient water to quench their thirst and have consequently to remain thirsty all along. For a part of the water that the king offers them is spent in washing off their tears (R). *निवपनम्* means a libation offered to the departed ancestors. *धीनानि अश्रूणि येन नत्, नन्व शेषं च वा तस्माद् शेषम्* the remainder of what has been used for washing off the tears. Or the word may be taken adverbially. *धीनानि अश्रूणि येन नन्वात् शेषं दद्यात् शान्तिं तथा*. Wallhaus does not seem to have grasped the meaning of this line for he translates 'are drinking the only offering of water that is left to them (consisting of) gladdening tears poured forth by me'. On similar ideas read 'नूनं यन् पत्रं वक्ष्यामि विद्वद्विष्टोद-
वर्जितम् । न प्रकाममजं दाद्वै स्वधानमद्वैतपरम् ॥ 60 सत्वरं दुर्लभं सत्त्वां नूनमावर्जितम्
मया । पयः पूर्वं, मीनं श्वस्यं कर्वाणमप्यभूज्यते । 67 R । Note that it is also possible to construe *धीनाश्रयेष* with Duryānta himself (*मया धीनाश्रयेषं निवपनमुदकम्*) by supposing that the king himself shed tears at the time of offering the libations to his manes. This is not so good, though it has a parallel in 'मदिनासि मदाननापितं मनु पीन्वा देववत् वयं नृ दे । अनुपात्तानि वाप्यदिते नृलोकोपवनं जलं इहामि ॥ R. ५. 68

When Duryānta realised the fact that his childlessness was not only painful to him here from the worldly point of view but also caused anxiety and sorrow to his ancestors in heaven the emotion was too much for him and he fainted. Even Śārunyati who generally rejoiced in his offerings (*अन्य यदोमेनाहं ज्ये*), was touched (*हा धिक् हा धिक्*) and was tempted to remove the king's grief by informing him of the birth of Sura-dāmanī and his safe residence on the Hemākūṭa. But she was prevented by the consideration that the gods themselves were interested in the matter of the reunion of these two unhappy lovers and were shortly going to bring it about. She consequently flew off to

the Hemakuta to inform her friend Sakuntalā of what she had witnessed and offer her consolation. But how long was the king to remain on the stage in a swoon? Even if he recovered, he would dwell on the same theme? A diversion was necessary. The poet, therefore, skilfully arranges the entrance of Mātali, preceded by his attack on the Vidūṣaka.

vi 25 8—मनि मबनि—The lamp here stands for Sakuntalā's son Sarvadamana, the screen (व्यवधानम्) for Dusyanta's ignorance regarding his existence and darkness for the king's despair व्यवधान also means distance. If a lamp is placed at a distance, no advantage is received from its light and one has to grope in darkness. vi 25 10—महेन्द्रजननी is Aditi, the wife of Kasyapa यज्ञभागी—This seems to suggest that the king had probably forbidden the performance of sacrifices like the celebration of the spring festival, since repentance for Sakuntalā's repudiation overcame him. Or this may refer to the practice of performing sacrifices in celebration of auspicious and joyful events such as the union of Dusyanta and Sakuntalā was bound to prove न स 'तत्र युक्त वाऽपि निपात्यितुम्' means it is not proper to wait here any longer, I must go and console Sakuntalā. But the reading in the text is decidedly better, as it forms the natural conclusion of her speech. 'As the gods are interested in the matter, I must not meddle, but wait till the proper time arrives' vi 25 12—उद्गमन्मैव उद्गमन्मैव 'upward flight' This is how Śānumati vanishes off the stage. vi 25 14—ब्रह्मणि मानु ब्रह्मण्यम्, न ब्रह्मण्यम्, अब्रह्मण्यम् 'अब्रह्मण्यमवध्योक्तौ' (वद्य नाहं नि इत्युक्तौ) अमर. The expression is used to indicate that certain individual, it may be the speaker himself, does not deserve to be killed. It hence represents a cry for rescue, literally it means 'not well or good towards a Brāhmaṇa'. And as the Brāhmaṇa was the most honoured in society, such a thing meant dire calamity. vi 25 19—आत गन्ध, गन्धं अभिमानो वा यस्य whose pride is taken away or humbled, attacked 'आतमन्योऽभिभूत, स्यात् 'अमर., Vide R 13 5 मनोरथस्य कुत्सित माणव (a deformed man), अनुकम्पितो माणव माणव. For the change of न to ण read 'अपन्ये कुत्सिते मूढे मनोरीत्यगिह स्मृत । नवारस्य च मूर्धयस्तेन सिध्यति माणव' quoted by Patañjali in his Mahābhāṣya on pa 4 1 161. The Vidūṣaka was deformed in his body and in his present, plight deserved pity. vi 25 20—सत्त्वम् a spirit

Stanza 26 Construe.—आत्मन एव तावत् बहूनि 'अहनि प्रमादस्वलिन ज्ञातुं न शक्यम् । प्रजासु क केन पथा श्रयानि इति अनेपत वेदितुं शक्त अस्ति (किम्) । (उपजाति)

The first thought that arises in the king's mind is that it is impossible for any evil spirit to haunt his house, for he is so religious and follows his duties so scrupulously मा तावत् not certainly ; e. it cannot be that the Vidūṣaka is overpowered by an evil spirit समापि गृहा —This indicates his surprise at what he up to now thought to be an impossible thing viz his house being haunted by spirits. But then something strikes him and he at once changes his point of view (अथवा) and corrects himself. He is now reminded of the fact that he has unwittingly repudiated Śakuntalā and then generalises to say that in the first place it is not possible for one to know what faults one commits through carelessness day by day. Further, there is the danger of the sins of all his subjects redounding on him and it is quite impossible to ascertain fully (अनेपतो ज्ञातुम्) how they lead their lives. These considerations seem to Duṣyanta to account in some way for the presence of evil spirits in his house. The stanza suggests much more than what it expresses. The underlying idea is that evil spirits haunt the abodes of those that commit sin. From this point of view kings have a double responsibility on their shoulders. It is not enough if they themselves led a pure life. They must see that their subjects also do the same. For they are responsible for the misdeeds of their subjects. In the present case Duṣyanta says he cannot feel sure that he has not committed any faults through carelessness in his daily life. Further it is absolutely impossible to know how each one of his subjects is behaving. Under these circumstances it is just possible that either his own unconscious lapses or the sins of some of his subjects have resulted in his house being infested by evil spirits. Note that गृह when used in the masculine always takes the plural.

vi 26 1—अविहा (als') is an aṅgāya expressive of sorrow
vi 26 2—गतिभेदेन with an altered gait. He was probably walking slowly, but when he heard the Vidūṣaka's cry of distress he changed his gait and began to move rapidly on.
vi 26 3—प्रत्यवनता (पृष्ठता अवनता) निरोधग यस्य whose neck is bent

backwards. Matsya had bent the Vidusaka ~~with~~ backwards with a view to bring his throat prominently before him, for he wanted to pretend to be thirsting for his अग्निदक्खिणीन दध्मिन् विमलाम्—Even in these days a sugar cane is cut in three pieces before it is put in the press for obtaining juice therefrom. The Vidusaka's reference to something eatable even in the hour of danger is characteristic. 11 26 5 हन्मन् आवपनि रथिन् ज्याघातान् *et* हन्मन्वाप्सीति अन्नं रथेष्वन इति इत्यावाप something to protect the hand the hand guard. This was generally made of leather. 11 26 9—गगन्मन् suggests that the Yavana had brought in an arrow too.

Stanz 27 Construe—एष अभिनुवकश्चोणितायी (अह) गान्धर्व पद्ममिव, चण्डमान त्वा हन्मि । जानाता मयमपननुमन्तस्त्वा नृप्यन् इदानीं तव गणमभवन् । (प्रहसिष्यो)

एष implies an audience. He did not want to kill the Vidusaka in a clandestine manner. He wanted to announce the fact to the whole world and to दुष्यन्त, especially. The tiger is well known for his fondness for fresh blood from the throat of his victims. चण्डमानम् struggling रथिन्—The present tense stands for the immediate future. Matsya pretends that he is going to kill the Vidusaka immediately. The direct challenge to Duryanta with a significant adjective was meant to rouse him in 10, 27 1 वृणयान् who eats corpses 'वृणय नवमस्त्रिदाम्' 'जमर 11 27 5 विणय a cat. The Vidusaka's smile is laughter exciting.

Stanza 28 Construe—या (दधु) दध्य वा हनिष्यति, रथं द्विज रथि पति । हि तम धर्ममादत्त, तमिवा अप वयसि । (अनुष्टुप्)

Duryanta was now going to send his arrow in the direction from which the voice of the Vidusaka came. He however, saw nobody there. Was it not likely that his arrow would hit the Vidusaka himself? In order to avoid this possibility he wanted to consecrate the arrow and thus convert the रात्र्य into an अश्व, which struck only the person intended. The comparison of the arrow with the swan now becomes appropriate, for the arrow was charged with the duty of hitting the-दध्य, and sparing the रथ्य which the king was, unable to do himself. The swan's intrinsic power of separating milk from water is often alluded to in Sanskrit literature.

vi. 28 2—, मानलि is the character of Indra

Stanza 29 Construe—हरिणा अमुरा 'नव' अग्न्य कृता । इदं वना-
मन तेपु, विहृष्यताम् पशनामुहर्जने प्रमार्दयाम्यानि चक्षुषि पवन्ति, दाणे अग-
न । (वधग्यविल)

अग्न्यम् the target इदम् means that which is already struck and fitted with an arrow and only wants to be drawn. In the second half Mātali pays a compliment to the king by calling him 'मन्' and suggests that as he is his friend he does not deserve to be shot at, but welcomed with good grace. The king at once greets him.

vi. 29 1 अस्त्रमुपसहस्रम्—This refers to what is technically called the samhāra or withdrawing of a missile as opposed to its prayoga or firing (Vide R. 5 57) which was to be effected by the repetition of certain appropriate charms. vi. 29 2—इष्टिपशुमारम् = इष्टिपशुम् This is a णसुत् or gerund in अम् from the causal of मु, obtained according to उपमाने कर्मणि च वा ५ १ 45 (जात् कर्त्तरि च । घृतनिधाय निहितं जलम् । घृतमिव सुरक्षितमित्यर्थः । अजकनाशं नेष्ट । अजक एव नेष्ट । इत्यर्थः । सि को) which means that this gerund is used to denote similitude or likeness as would ordinarily be expressed by इव । एपायसचार (= पात्रे एव) गचरति. The expression refers to the custom of killing the sacrificial animal with strokes of fists. For, Mātali must have treated the Viduraḥ with such strokes. vi. 29 6—दानव, like दैत्य, is a metonymy of the demons. They are the sons of Danu and Diti two of Dakṣa's daughters and wives of Kasyapa.

Stanza 30 Construe—तु (दानवगण) किल ते नयुः शत्रुक्रता अजग्य । त्व नम्य रणधिरमि निहन्ता स्मृत । येन नैत तिमिम् उच्छेत् सन्न-
मन्ति न प्रभवन्ति तत् चन्द्र अपाकरोति । (प्रहृषिणी)

The fact that Duganta was destined (स्मृत.) to destroy the group of demons that was impossible to be vanquished by Indra does not mean any detraction from Indra's great prowess. Mātali takes care to point this out to the king by the use of the two suggestive similes in the second half of the stanza. The sun cannot remove the darkness of night, which the moon removes. This does not mean the moon is in any way superior to the sun. Williams thinks that the appositeness of the comparison depends on the fact that Duganta's pedigree was traceable

to the moon शनवन्—This occurs as an epithet of Indra in the Rgveda many a time. But kratu there never means a sacrifice. It signifies power both of body and mind and is the same as the Greek kraton which has also the same sense. Satakratu in the Rgveda thus means 'of hundred powers' i.e. very strong, or 'of the strength of a hundred.' The Puranic story of Indra's having attained to the position of Chief of gods by performing a hundred horse sacrifices is of later growth सप्त सप्तय अस्व यस्य 'The sun is so called because he is supposed to drive seven horses'

vi 30 1—स = य निरन्तरेण स्मृतं तम रथम् refers to that famous chariot of Indra, which is known to win victory for the warrior fighting in it. vi 30 2—मघवत मभावनया by the honour which Indra pays to me (by inviting me to heaven, for killing the Durjayas or Unconquerables). मघवन (the rich or wealthy) is also another epithet of Indra in the Rgveda though not an exclusive one like Satakratu. vi 30 1—किञ्चिन् निमित्तं यस्य arising from some cause Metali pretends not to know the cause. Its specific mention would have put Duryanto to shame and perhaps brought on the old malady of repentance.

Stanza 31 Construe—अग्निं चलिनेधनं ज्वलति । पन्नगं विप्रवृत्तं पन्थां कुरुते । हि प्रायः जनं स्वमहिमानं शोभानं प्रतिपद्यते । (आया)

विप्रवृत्तं offended स्वम् proper, intrinsic शोभं provocation Metali wanted the king to rise to his intrinsic greatness or prowess and therefore he provoked him by troubling the Vidutsakā.

vi 31 1—दिशस्वति is Indra lord of heaven परिगते अथ यन् who has known the facts

Stanza 32 Construe—(यावत्) इदम् अविज्य धनुः शयस्मिन् कमणि व्यानृतं तावत् केवला त्वन्मतिं प्रजा पालयतु । (अनुष्टुप्)

The two powers that governed a kingdom in ancient days were the king's hand and the minister's head. Now the former was engaged (व्यापृत) elsewhere, so the latter remained alone (केवला) to carry on the work.

It appears a few days have elapsed since the incidents described in the Praveśika happened. The king's disillusionment has been terrible, indeed. He forgoes all concerns of life and

canvells even public functions of joy such as the celebration of the spring-festival. His unjustifiable repudiation of Śākuntalā has spread far and wide over the kingdom and everybody is talking about the scandal. The king's position in public eyes must have been ridiculous, and he must have considerably gone down in the estimation of his subjects. But even at home his grief knows no bounds. He is a victim to the bitterest kind of remorse which creates a very adverse effect on his health. Though ordinarily a man, who scrupulously observed his public duties, Dusyanta now grows a little lax and sometimes even does not attend his court. The daily consultations with the ministers are of course long discontinued. Yet it is certainly to his credit, that in the midst of all his griefs he is conscious of his responsibilities, and looks into the affairs of state at home.

The exact significance of the king's so-called *pariśaṁkalpita* at the end of Act III and of Hamsapadikā's song at the beginning of Act V is now realised. The king helplessly asks the Vidyāsakā as to why he did not remind him of Śākuntalā during all these years and rues the Vidyāsakā's absence at the time of Śākuntalā's rejection. But the jester is on firm ground and consolation is found by both in the characteristically Hindu doctrine of predestination. When hopes are held out to him of reunion with his beloved, he thinks them to be illusive, as he has now lost all faith in his good fortune. His condition becomes truly pathetic, when he recalls all that had happened in his interview with the party which Kāma had sent to him with his daughter: all the cruel words he had addressed to Śākuntalā, her desperate attempts to convince him of the justice of her cause and when he tells us that the last helpless glance of Śākuntalā, 'brimful of tears, is to him like an envenomed shaft we know he cannot be exaggerating and feel no hesitation in believing him implicitly. Altogether Dusyanta in the sixth Act excites our pity, for the poet seems to have made him suffer these ills without any fault of his own.

But all these terrible sufferings of the king were necessary from the higher dramatic point of view. Śākuntalā, as we would see in the next Act had been raised from this mortal world,

for which she was too good and in which she had suffered even more than Dusyanta to a region of bliss, an atmosphere of purity and sanctity a place inaccessible to mortals unassisted by divine agency. In such a place she had kept her vrata śuci and for six or seven long years led the life of a chaste virahitī with unadulterated devotion to her husband, who, she had every reason to believe was an ignoble wretch, false to his promise and treacherous in his dealings. From being an ideally virtuous woman of the world she had raised herself by her pure exemplary life to the position of almost a goddess in the holy peaceful hermitage of Kaśyapa, her love for Dusyanta was purged of all material and worldly considerations and had developed into divine affection. How could Dusyanta, the worldly king be united with a goddess of this kind? Such a union would have been unnatural. Sakuntalā was too good for Dusyanta now. Was she to come down from the exalted Hemakūṭa to the depraved Hastinapura? Such a thing was impossible. For in the progress of the soul towards its destined goal, once a higher stage is reached, there is no retraction (anāvṛttiḥ). But then how was the union between the two to take place? There was one way and that was by ennobling the affection of Dusyanta and raising it to a higher level. For this the sufferings of the king were necessary, for it is only by suffering that one can exalt oneself. Though the king had been suffering for the last few days before he made his entrance on the stage in Act vi, the worldly aspect of love yet held sway over his mind (vide vo 8). But the sufferings had not been in vain. His affection was slowly being purged and we witness its transformation in this Act. He first seemed to bemoan the loss of Sakuntalā for material considerations, but the incidents happening in this Act gradually lead him to recognise the spiritual aspect of marriage, the aspect regarding its consequences not in this but in the other world and affecting not merely the person married but those who have long departed this life. That was a typically Hindu view of marriage, dominated as it is by religion, which permeates the entire fabric of Hindu society. When he came to recognise this, he naturally looked upon Sakuntalā as his dharmapatnī and felt her loss not because he had been deprived of the pleasure of her company in this world, but because it entailed on him the sin of not having

discharged his pitī-rna and thus caused grief to his ancestors. And it is significant to note that when this consciousness dawned on him, the emotion became too much for him and he fainted, a thing which had not happened when he was engrossed in the material considerations of marriage. His love was thus purged of its baser elements and the fact was appropriately signalled by the arrival of Mītrā with an invitation to him to go to heaven. The king is then raised even like Sākuntalā, above the sordid worldly atmosphere and no doubt now, lurks in our mind regarding his fitness to be united with his saintly dharmapatnī after this transformation in the nature of his love and his philanthropic mission in heaven on behalf of the gods.

The missing ring was found in the Praveśaka and at its sight the king remembered everything regarding Sākuntalā. This was the beginning of the end of their separation. But the union which was now to take place was of a different kind than the one that we saw consummated towards the close of Act III. It was a spiritual union and from that point of view the preparation of Duṣyanta was yet to take place. This spiritual preparation of the king is the main purpose of Act VI, which, as we have seen has been successfully depicted by the poet. Various other explanations are also offered. We are told how the ring first came to be given to Sākuntalā by the king and how the conjecture of Gautamī regarding its loss at Sacitīrtha which the king then thought to be merely an example of woman's unfailing ready-wittedness, had proved true. The full significance of the king's parihāsa-vijalpita and Hameśpadikā's song is also brought home to us. Our anxiety regarding the fate of Sākuntalā is, though not fully at least to a certain extent, satisfied and we know she has contracted friendship with Apsarasas and has had a son, true to the prediction of the Siddhas referred to by the king's Purohita in Act V. We are glad to learn that the question of the union between the two has become the concern of the gods and this information coming as it does after we witness the king's spiritual re-birth, gives us great consolation.

Incidentally we come to know something of the legal procedure in Duṣyanta's court, the contemporary law of inheritance and universal prevalence of polygamy among the rich. The

practice of performing animal sacrifices is also once more brought to our notice. The king's dākṣiṇya as a lover and Queen Vasumatī's recognition of her husband's grave responsibilities in matters of state and her unmeddlesome nature are very skilfully brought out.

The sixth Act is the longest of the play and the poet's efforts to unravel the threads of his extended action and have them converge at one point are everywhere visible. The difficulty of fitting in so many things in the short space of an Act seems to face him at every step and the fear of the Act dragging on to unreasonable length seems to be ever present to his mind. The natural consequence of this is that in this Act we have many more entrances and exits of minor characters than in any other. Everybody seems to be quick about his duty and the action proceeds rapidly on and the poet appears to be in a hurry to hasten it towards the end. The result of all this is that the sixth Act as a whole does not strike us as being quite so neat, polished and systematic as the others which have each a definite purpose to serve and develop, and in its composition the poet's skill of dramatic construction seems to be sorely taxed. Many a lesser artist would have been confused and made a mess of the whole affair, if he had to face the difficulties which Kolidāsa had. But our poet has acquitted himself creditably of his grave responsibilities.

ACT VII

[The Durjaya brood of demons, for whose destruction Dusyanta has been specially invited from the mortal world, is duly killed and Indra's heaven is once more rendered thornless. The heavenly king is so much struck at the valour of the earthly monarch that he pays him the highest honour at his command viz. to share his own exalted throne with him. Dusyanta is then given leave to return to his kingdom and the seventh Act opens with his entrance in Mātali's chariot along the aerial path. On their way the king happens to see the mountain Hemigata and learning from Mātali that it is the abode of Indra's parents, Kasyapa and Aditi, he desires to stop there for a while and pay his respects to the holy couple. Mātali accordingly brings down his chariot on the mountain

and goes away to see an opportunity for announcing Dusyanta's arrival to Kāśyapa. The King waits for him at the root of an Āśoka tree.

A young boy of unboy-like prowess now makes his appearance on the stage, followed by two hermit-women. The boy is dragging a lion's cub from its mother's dug which it has only half-sucked. The ladies try to curb his mischievous sport but the boy proves too intractable for them. At last they seek the help of Dusyanta who is standing by, and the king liberates the lion's cub from the boy's clutches. At the touch of the boy's body Dusyanta feels a peculiar thrill of joy and step by step he recognises in him his own son by Sakuntalā. The hermit-women are glad to learn Dusyanta's identity and hasten away to report to Sakuntalā his arrival.

Sakuntalā now makes her entrance, looking like the embodiment of pathos itself. She has all along been observing the view of a chaste virahinī and has grown pale owing to her rigorous vows. The king falls at her feet and begs pardon for his past conduct, which he tells her was due to some strong delusion. Sakuntalā readily forgives him.

Mātali then arrives and congratulates the king on his union with his wife and son and they all proceed to the holy sage Kāśyapa. The king asks the omniscient father of the gods the explanation of his incongruous past behaviour towards Sakuntalā, which to him appears so surprising. The sage then informs him of Durvāsas' curse and Sakuntalā feels relieved, because she now learns for certain that Dusyanta did not abandon her for nothing. Kāśyapa specially calls the attention of Sakuntalā to the curse and asks her to harbour no ill feeling towards her husband. Complete reconciliation between the two is the result of the holy father's information. A messenger is sent through the air to acquaint Kāśyapa with the joyful tidings. Kāśyapa then blesses Dusyanta and gives him leave to return to his capital along with his wife and son in the chariot of his friend Indra.

vii. 0. 2—सदिदयाविजेषात् owing to the special honour (done to me by Indra) vii. 0. 1—अपरिस्तेषम् न परिनेष पृष्णमात्रेण इन्द्र—'not fully or completely (स्तेषम्) satisfied. The idea is Dusyanta wished he had done greater service to Indra and Indra wished he had

-shown greater honour to Dusyanta Hence the dissatisfaction of both. समक्षे occurring again in Mātali's speech does not look Kalidassian Ioules' Miss do not read the word, which is better dropped

Stanza 1 Construe —भवान् मरुत्वत प्रतिपत्या प्रथमोपकृतं लघु मन्यते । सोऽपि भवत अवदानविस्मितः (सन्) सत्क्रियागुणान् न गणयति ।
(वितालीय)

A smile precedes this stanza. Mātali is amused to see that both of them are not satisfied with what they have done, though really there is no reason for dissatisfaction मरुत्वान्, as an epithet of Indra, recalls his exploits in the Vedic times. The Rgveda describes how Indra accompanied by the Maruts vanquished and killed his enemy Vritra under the influence of the exhilarating Soma. Maruts in the Veda stand for the storm gods while in the Puranic mythology they have become gods in general. अवदान (अपदान is synonymous with it) comes from दै with अव-अवदायति—to purify or whiten and means a pure or virtuous deed, a brilliant accomplishment 'पराक्रमोऽवदानं स्यात्' भागुरि, 'अवदानं कर्मवृत्तम्' अमर (हे प्रदास्तकर्मणः) Vide R 11 21 सत्क्रियागुणान् the excellences of the honour: & its exalted character. Struck by Dusyanta's valour, Indra does not think the honour paid to him is at all adequate. Abhirāma explains सत्क्रियागुणान् as 'धीन-पुण्येन कृतान् सत्कारान् । गुण आवृत्तिः । 'गुणस्त्वानृतिशब्दादिष्वेन्द्रियामुपयत्नुषु इति वैयाक्यं । This will not do, as it does not appear to be supported by the events, as they are described as having happened.

vii 1 1- अभूमि not within the scope of, beyond the range of
vii 1 2- दिवोक्तं समक्षम् heightens the honour still more उपवेक्षितस्य 'Mark the causal Dusyanta probably felt some hesitation in sharing the exalted throne' But he was made to do it मरु-मयि मन्दारमाला विनद्धा The genitive can generally be used for any other case according to 'पठ्यो शेषे' 2 3 50

Stanza 2 Construe —अग्निवत्स्यम् अन्नगन्तप्रार्थनं जयन्तमुद्दीक्ष्य कृतस्मि-
हेतुः, हरिणा यामृष्टवसोहृदिवन्दनादत्ता मन्दारमाला (मम=मयि), विनद्धा ।

It appears Indra's son, Jayanta, longed inwardly (अन्नगन्ता प्रार्थना यस्य) for such honour, though he did not make bold to express it in so many words. Indra knew what passed in the mind of his son and smiled significantly as he looked at him,

while conferring the same honour on Dusyanta अन्तः प्रार्थनम् may also mean अन्तर्गता (स्वीयहृदये नाम इन्द्रहृदये वर्तमाना) प्रार्थना यस्य. This suggests Jayanta already had preferred a request to his father for such distinction, but Indra kept it unheeded in his heart. Mandāra and Haricandana are two of the five famous celestial trees 'पञ्चैते देवनरवो मन्दारः पारिजातकः । सन्तानं कल्पवृक्षश्च पुमि वा हरिचन्दनम् ॥' अमर. It appears Haricandana (yellow sandal which is very fragrant) unguent was anointed on Indra's chest. As the garland of Mandāra flowers rolled thereon it rubbed off (जामृष्ट) a small portion of the unguent with which it was consequently marked. To sit on the same throne with Indra in the presence of the gods was an honour extremely exalted in itself. But to receive from the chief god a token of his regard and that too a garland used by himself far exceeded the desires of any mortal.

VII 2 1—किमिव—Mātaḥ means to say that no honour is too great for Indra to bestow on Dusyanta.

Stanza 3 Construe—सुखपरस्य हरे त्रिविधम् उभयं उद्धृतदानवकण्टकं नम्रं जघुना नतपर्वभिः तव शरैः पुरा च पुरुषकंसरिणः नरैः । (द्रुतविलम्बित)

Mātaḥ means to say that Dusyanta's obligations on Indra on the present occasion are as great as those of Viṣṇu in his Man-lion avatāra when with his claws he rent asunder the powerful demon Hiraṇyakaśipu who had usurped Indra's throne and was harassing the three worlds. Vide S. 1. 42—47. सुखपरस्य shows that Indra is an easy-going pleasure-seeking god. Not that he is not capable of taking care of himself, but by temperament he is averse to making personal exertions and consequently gets his friends to work for him. (R) त्रिविधम् means heaven. Amara gives it as masculine, while Medini says it is neuter. We may take it to be both. The word is peculiarly derived 'निमणु अपि अवस्थासु, त्रयो ब्रह्मविष्णु रुद्रा वा, दीव्यन्ति अत्र । यदा बाह्यवैष्णवरीडभेदेन भान्विकराजसतामसभेदेन वा त्रिविधो दीव्यति व्यवहरति प्रकाशते वा ।' व्यास उभयं. The use of this word is peculiar. One would expect उभाभ्याम् or उभयेन. उभ means two or both and उभय a group of two. नतपर्वभिः the joints of which are bent or planed off and hence rendered smooth. This means the arrows were long and straight. The word may also go with नरैः and indicate that Nisinha's fingers were fleshy.

Starza 4 Construe—यत् नियोज्या महत्सु अपि कर्मसु सिध्यन्ति तम् ईदृशरणा मभावनागुणम् अवेहि । अरण तममा विभक्ता 'अभविष्यद् वा किम्, सह्यकिरण न दुरि नावस्थित चन् । (दमनिलका)

We differ from the commonly accepted interpretation (Williams and others) of the second line viz (1) Know that to be the effect of the honour or condescension (shown to the servants by the masters.) The condescension consists in placing Dusyanta in front of the battle just as the sun places Aruna in front of his chariot. The idea is servants are able to succeed in great undertakings, because of the regard shown to them by their masters by employing them to achieve those tasks. The question is therefore, of opportunities and circumstances. Because Dusyanta obtained an opportunity of fighting against the demons due to the high estimation (मभावना) in which he was held by Indra therefore he distinguished himself. He possessed intrinsic capacity no doubt, but that would have been wasted on the desert air, had there not been a person like Indra to bring it to light. Under this interpretation 'गन्तव्यं महिमा', referred to in the sentence preceding this stanza lies only in so far as he was able to detect Dusyanta's worth and employed him to do the task he was fit for. Compare अनुगृहीताऽहमनया मधवन् 'ममा नया' (vi 30) *supra* (2) This explanation however does not appear to us consistent with the context. Dusyanta is minimising his own worth and magnifying the power of Indra. He says it is only on account of Indra's prowess that he succeeded. He was only the worthless instrument in the hands of the great Indra. Translate the line, therefore as 'Know that to be the effect of the greatness of the masters' 'ममाज्जना वामनाया मोररे 'यानकमणि' अत्रय. The idea in this case is somewhat similar to 'नणेन वायु भवतीऽस्वराणाम्'. The great can accomplish their purpose with such an insignificant instrument as a blade of grass. A petty police officer of modern days can arrest even a great man of the land not because he has intrinsically any power in himself, but because he is an agent of a great master. That this explanation is correct is shown by the illustration in the second half of the stanza. Aruna by himself has no power of dispelling darkness. But when the sun places him on his chariot he can do it. Besides this explanation finds support in what Kālidāsa himself has said elsewhere. Note 'ननु वज्रिण एव वीर्यमद्विजयन्ते द्विपते यदस्य पश्या । वमुवाचरवन्दराभिर्गर्पे

प्रतिशब्दोऽपि हरेर्गिनन्ति नागान् ॥' vi 15 also 'विजयी यदस्मि ममरेषु
जित्वरा प्रभवन्ति तत्र तव पादपासेन । अरुणो यदन्धनगमनिषेधति स्फुग्नि वराधिप
तदकर्नेजमाम् ॥' नवमाहनाऽकचरित 10-40 'व्रजति विषयमक्ष्यामक्षुमाली न
यावन्निमिरमविलमत्न नावदेवाग्नेन । परपरिमवि तेजन्तन्वतामाशु कर्तुं प्रभवति
हि विषक्षोच्छेदमग्नेरोपि ॥' Si 11 25 K1 1 6 Raghavabhatta is on
our side in the explanation of this line धुरि on the yoke of his
chariot : c in the position of the charioteer. Note that अभविष्यत्
and अकम्प्यत् represent the technical use of the conditional, where
the non-performance of the action is implied.

viii 4 1—सदृशं प्यत — Because ideal heroes like you never
brag of their deeds. Mitali however wants to cut this formal
talk short. He therefore changes the subject vii 4 2—
Note the derivation of नाक (heaven) 'क मुपमम्, तद्विद्वम्,
अक दुत्तम्, नास्मि अकमत्र इति नाक । कौष्ठ्या तदभाशे नावेति वा' व्या मु.
निमित्तं firmly established मौनयम् glory.

Stanza 5 Continue — अमी दिवौकस, गीतक्षमम् अर्वाजात विविच्य,
भुरतुदरीणाम् । विच्छिन्नियोपै वर्णं कल्पलनाशुक्लपुत्रचरित लिखन्ति । (उपजाति)

Dusyanta's exploit had become so well-known among the
inhabitants of heaven that they had actually commenced compo-
sing tuneful songs about it and writing the same on vestments
(अशुकम्) obtained from desire-yielding trees अर्वा वायसे अथ अमी
अर्थद्वयं तम् 'a composition in which meaning or sense is enclosed,
a significant composition (compare for the expression 'तुह्यन्तु-
रागपिमुनं ललितार्थद्वयं पत्रे निवेनितमृदाहर्षण प्रियाया । V ii 14
The reading अर्थजातम् can be explained in two ways (1) अर्थानां जात
समूहं यत्र where there is a collection of senses i. e. of words
conveying senses i. e. of significant words, hence a composition
or significant composition अर्थजातम् has thus the same sense
as अर्थद्वयम् (2) अर्थानां वस्तूनां त्वच्चरितवृत्तान्तानामित्यर्थं जात समूहं तम्
a collection of incidents in your life. This means that the de-
vizens of heaven first thought out what incidents in the life of
Dusyanta were fit to be set to music and then proceeded to write
them down in the manner indicated. विच्छिन्नं shows a certain
effort on the part of the composers to hunt out suitable words
for the composition, which was to be suitable for singing (गीतक्षम)
विच्छिन्ति means either (1) decoration of the body with paints
in which case वि वर्णं with colours that remained, after the
bodies of celestial beauties were painted, or (2) a scented cos-

metic, in which case वि वर्ण = with colours that remained after scented cosmetics were prepared for celestial damsels सुर शोष- as a qualifying clause to वर्ण only serves to heighten the romance of the whole affair and indicates the celestials' regard for Dushvanta for they used for writing songs of his exploits such valued articles as the remnants of the colours of their beloveds' decoration

vi 5 1—पूर्वेद्यु is an irregular formation in the sense of पूर्वस्मिन् जहनि obtained according to 'सद्य परत् परार्थेयम् etc. 5 3 22 Note that पूर्वद्यु does not mean yesterday but the previous day, the other day For about a week a ten days elapse between the end of the sixth Act and the commencement of the seventh. Vide Introduction p xli vii - वत्तरस्मिन् पथि in which course of the wind The atmospheric region from the earth up to the highest heaven was divided into seven orbits or courses to each of which a particular wind was assigned The king now asked Matsya in which course of the wind they were then

Stanza 6 Construe—य गगनप्रतिष्ठा निखिलम् बहति ज्योतीषि च प्रविभक्तारदमिवतमनि, तस्य व्यपनरजस प्रवहस्य वाया एष द्वितीयहविर्विप्रमपूत मार्गः । (यसन्निलखा)

गगने प्रतिष्ठा यस्या located in the sky Williamis translates this as 'the glory of the skies' निखिलम् (श्रीणि श्रोतामि यस्या) refers to the Ganges which is supposed to have one stream in heaven one on earth and the third in the nether world प्रविभक्ता रदमय यन्मिन् बर्मेणि यथा तथा The course of the Pravaha wind causes the luminaries (ज्योतीषि) to revolve in such a way as duly to distribute their rays रदम (reins) also suggests the comparison of the Pravaha wind to a trainer of horses, who holds the reins in his hands and makes the animals go round and round Similarly the Pravaha wind distributes rays to the various luminaries and makes them revolve व्यपनरजस from which the quality rajas is absent, owing of course to the sacred touch of Lord Vishnu's foot The word would also mean where dust is absent This was because the path was in the sky, far removed from the earth where dust abounds (R) प्रवह is the name of the wind द्वितीय

पूत — The reference is to the story of Bali and Vishnu's Dwarf incarnation Bali was a son of Virocana, the son of Pralhadra He was a powerful demon had conquered the three worlds and deprived Indra of his sovereignty While engaged in performing

a sacrifice Visnu approached him at the request of the gods in the form of a Dwarf mendicant and prayed for as much space as he could cover in three steps. When Bali granted this apparently innocent request, Visnu assumed gigantic proportions, covered the earth and heavens in two steps (विषम) and planting the third on Bali's head thrust him into the Pātāla, of which he was allowed to be the ruler. Vide Rāmāyana Bālakāṇḍa 29. The story of Visnu's three steps occurs in the R̥gveda where it is symbolical of the sun's passage through the sky, the three steps corresponding to its rising, culminating and setting or of the course of the solar deity through the three Vedic divisions of the universe. The second half of the stanza has two rival readings, the one (adopted by us) making the path under discussion belong to the Pravāha wind and the other to Parivāha. Our reading is to be preferred for the following reasons: (1) From सूर्यसिद्धान्त सिद्धान्तशिरोमणि and विष्णुपुराण we learn that the wind region which makes the luminaries revolve is Pravāha and not Parivāha. Our wind is described as ज्योतीषि . रश्मि. So it must be Pravāha. Note 'भवत्तु चन्द्रयोर्नक्षत्रम् आक्षिप्तं प्रवहानिलैः । पर्यव्यस्तं सप्तधा तद्वक्षा यथाक्रमम् ॥' सूर्यसिद्धान्त, 'भवत्तु चन्द्रयोर्नक्षत्रम् आक्षिप्तं प्रवहानिलैः ॥' सिद्धान्तशिरोमणि, 'अलातचक्रवद्वान्ति वातचक्रवन्तिानि तु । यस्माज्ज्योतीषि बहूनि प्रवहन्तेन समत ॥' विष्णुपुराण 2. 12, 26. (2) The seven courses of the wind in the order of their distance from the earth are as we rise up are आवह, प्रवह, उद्वह, मवह, सुबह, परिवह and परावह, according to the सिद्धान्तशिरोमणि. Further, we learn from the same authority that Āvāha is known as Bhūvāryu and in its region the phenomena of clouds and lightning occur. Now we know from the king's following speech that they next descend to the region where the clouds move. This then must be the path of the Āvāha wind. A step higher up and we meet the Pravāha. Read 'सूराशुरावह इह प्रवहन्तद्वर्चं स्याद्वृद्धमन्दं मवहमन्नकण्ड । अग्न्यन्तर्गोपि सुबहः परिपूर्वकोऽन्माश्राह्यः परावह इमे भवन्ता प्रमिष्टा ॥' भूमेर्वर्हिर्द्वादश योजनानि भूवायुश्चाष्टद्विचतुर्दशम्' सिद्धान्तशिरोमणि. These two reasons would have been decisive, but according to the ब्रह्माण्डपुराण (quoted by Kātavarma and translated therefrom by Williams in his notes) the second path is that of the sun and its wind called Pravāha make the sun revolve. The same Purāṇa further goes on telling that the sixth path is that of the Saptarṣi or the seven stars of the Great Bear and its wind called Parivāha bears along these

luminaries as well as the svargangā or the Milky way ('सप्तदिक्षु
स्वर्गं गङ्गा पृथक् परिवहन्त्या) ' Now one of the character-
istics of the wind under discussion is 'ज्योतीषि वर्तयति'
Whereas the sun which moves in the Pravahamārga
cannot be referred to as ज्योतीषि the Great Bear and the Milky
way which move in the Parivaha mārga can be appropriately
so called. It would thus appear that Parivaha rather than
Pravaha is our wind path if we follow the Brāhmārdapurāṇa.
This explanation receives support from the Vāyupurāṇa also
where the Ganges is said to be supported by the Parivaha wind.
Here the question reduces itself to this viz. whether we believe
the statements of the three authorities noted above or of Brāhma-
nda and Vāyupurāṇa. The obvious answer is that as the
Sūrasiddhānta and the Siddhāntasūtram are astronomical
works their statements are more trustworthy than those of the
purāṇas. Further the Brāhmārdapurāṇa explanation labours
under one serious discrepancy. We have here to suppose
that the celestial car at once descends from the region of the
Parivaha wind, which is the sixth in the order of distance from
the earth to Āvaha which is the very first. For there is no
doubt that the next wind region that the car comes to is Āvaha
as is indicated by the phenomenon of clouds there being no
disagreement between the authorities regarding the function of
the Āvaha wind viz. to help the phenomena of clouds and
lightning. Williams who has adopted दग्धिहस्य is conscious
of this difficulty and remarks 'The chariot must have traversed
with the speed of lightning the four intervening Mārgas. If
the Bengali reading प्रवहस्य be adopted the transition would
be from one Mārga to another. And we think that this is natural
and prefer on the whole the Bengali reading.

vii. 6 १-५ जन because we are in the region of such holy wind
मन्त्राह्वानकर्मण — According to the Sāṃkhyas, indriyas or karas
(organs) are first divided into bahya (the external) and antah
(the internal). The bahya karas are further of two kinds
the jñānendriyas (which are five) and the karmendriyas (also
five), as enumerated in 'धात्र त्वक्चक्षुर्गो जिह्वा नासिका चैव पञ्चमी ॥
पापम्य हन्मपाद वाक् चैव दशमी स्मृता ॥' Vs. 2. 90. The antahkaranas
are three manas or mind, the organ of thought, buddhi or reason,
the organ of apprehension and ahankāra or individuality or

self-consciousness. The Ved'ntins admit in all 14 organs adding to the above citta or the heart, the organ of feeling ('मनोबुद्धि-रूपाश्चिन्तन करणमालम्') Also vide कामन्दकीतिमा 1 33 35 and compare R 14 50 and 'त्वद्वर्णनादेव प्रसन्नवाहूनाम् करण अनरात्मा ' V 14 11 0 2-त्याद्यगमबलोद्य It appears the ancient chariots were so constructed that the ruler could easily have a look at the wheels (रथागदम्), while comfortably sitting in his seat. In the Vikramorvashiyam (1 4) King Pururavas is able to see on a similar occasion his chariot-wheels revolve rapidly round. This speech of the king shows that the descent from one wind region to another is immediate (R). No sooner does the king express his internal pleasure than he observes the phenomenon of clouds. This shows that Prayāsa is the correct reading in the last stanza.

- Stanza 7 Construe—अथ तं जीकरक्लिन्ननेमि रथ, अश्विचरेभ्य निज्जनदिभ्य चानकैः, अचिरभासा नेज्जमा अनुलिप्तै हरिभिश्च, वारिगर्भोदराणां घनानामुपगित विवृतयति । (मालिनी)

The rims (नेमि f) of the wheels of the chariot were wet. The Cātakas were flying forth through the interstices of the spokes (अ) The horses glistened with the glow of lightning (अचिरभासा whose flash does not last long). From these signs the king concluded that they were passing (गतम् passage) over clouds possessing water in their interior वारि उदक गर्भे गेपा नानि वाग्निर्भाषि, वाग्निर्भाषि उदराणि गेपा ते नेषाम्. This is a clumsy compound whereon either गर्भ or उदर is unnecessary. वारिगर्भाणाम् would have been quite enough. The adjective वारिगर्भोदराणाम् is necessary in the stanza because there are some clouds that possess no water in them. The Cātakas flitted about these watery clouds because, as the convention of the poet goes, they never drink water fallen on earth, but with their beaks up-turned, take in the drops falling from the clouds, before they touch the ground. Vide 'अम्भोविन्दुग्रहणचतुराञ्चातकान् वीक्षमाण' Me (a प्रवृत्त stanza after 21) whereon Mallinātha says 'सर्वत्रहापनितमम्बु न चानकस्य हितमिति आम्नात्'.

VII 7 1-स्वाधिकारभूमि is the earth over which the king had jurisdiction. VII 7 2-मनुष्यलोक the world of men or mortals. The king refers to the earth in this way, because he has just returned from the amanuṣyaloka and is yet in more or less a celestial atmosphere.

Stanza 8 Construe — मेदिनी उन्मज्जता गोलाना दिक्परात् अवराहतीव ।
पादपा म्बन्धोदयात् पर्णाम्बन्तरलीनता विजहति । तन्भ्रावनप्टमन्त्रिणा व्यापसा
मन्त्रानां व्याप्तिं यजन्ति । पश्य उक्षिपता केनापि भुवनम् मत्पादर्वमानीयत इव ।
(शार्दूलविक्रीडितं)

This is a beautiful description of the earth as it would appear to a person descending from a great height, in an aeroplane for example in these days. When one is high up in the sky, the mountains can scarcely be distinguished from the surface of the earth with which they appear level. But slowly their peaks emerge (उन्मज्ज), and the earth seems to descend therefrom. Trees first appear enveloped (लीन) in their foliage. But branches slowly become manifest and trees can then be separated from their leaves. Rivers appear so thin (तनु) that the presence of water therein is hardly realised. But they also grow expansive (सत्तानम् expansion) as one descends and become recognisable (व्यवितम् manifestation). The fourth line describes the common feeling of people moving in a fast running vehicle. The king really was coming down, but he thought that somebody was as though flinging (उक्षिप) the earth up to him. Similarly in a modern railway carriage one feels that trees and bushes along the line are running. This stanza is a good example of Kālidāsa's bold fancy and his description of the sublime पणानाम् अम्बन्तराणि उदराणि, तेषु लानता निगूढावम्. This is once more a clumsy compound पणलीनानाम् would have been quite enough. The earth is called मेदिनी, because on the slaughter of the demons Madhu and Kaitabha it became all smeared over with their medas or fat and it is named पृथ्वी or पृथिवी, because it is so expansive. Compare 'मधुकैटभैरानंदमयानामेदिनी ममृता । धारणाच्च घग्घ्राणां पृथ्वी विस्तारयोगतः' देवीभागवत 3 18 8 also 1 9 83, 84.

vi 8 1—उदार grand magnificent vi 8 2—पूर्वापर गात्र that has plunged in the eastern and the other (i.e. western) ocean. This is a favourite description of a great mountain with Kālidāsa and accords with the description of the Varsaparvatas as found in the Mb., which see below. Also note Ku 1 1—वनक, प्यन्दी possessing a stream of liquid gold. As the mountain was possessed of gold peaks (हमरू) it can easily be credited with the possession of streams of liquid gold. Or we may suppose that ordinary water running over a surface of gold appeared to the king to be

gold water मान्य परिघ like a bai of evening clouds Note that मान्य really goes with मेव So here we have a case of एकदेशी अन्वय. Or we may explain 'a bai or bulwork of clouds in the evening' The evening clouds especially those on the horizon possess yellowish red colour, exactly similar to that of excellent gold Hence the fancy vi 8 1-किपुरुषपर्वत—According to Purāṇic geography the whole world was divided into seven Dvīpas or continents viz जम्बु, प्लक्ष, गारुड, कुण्ड, कौश्व, शाल and पुष्कर Each of these Dvīpas was again divided into 9 Varsas or countries, had its own mountains and was surrounded by a sea The 9 Varsas of the Jambudvīpa are कुरु, हिरण्य, रम्यक, इलावृत्, हरि, केतुमाल, भद्राश्व, क्षिप्र or किपुरुष and भारत The Vaisaparvatas are those that separate the Varsas one from another The Hemakūta is situated to the north of the Himālayā and forms a boundary between the Bhārata and the Kimpurusa Varsas It forms the special property of the Kimpurusas Vide विष्णुपुराण २ २ मार्कण्डेयपुराण ५४ and read 'प्रागायता महागज पडेते वपपर्वता । अवगाढा उभयत समुद्रौ पूर्वपश्चिमी ॥ ॥ हिमवान् हेमकूटश्च निपद्यन् नगोत्तम । नीलश्च वैदूर्यमय इवेतश्च शशिसन्निभ ॥ ५ सर्वघातुविचित्रश्च शृङ्गावाक्षाम पर्वत । महाभारत भीष्मपर्व किपुरुषा (कुलिता पुरषा), the same as किरा, are so called, because some of them possess the body of a man and the head of a horse and some the head of a man and the body of a horse Vide S: ५ ३४ तप क्षेत्रम् suggests that penance practised on this mountain is soon endowed with perfect (सम्) fulfilment

Stanza 9 Construe —स्वायम्भवात् मरीचे य प्रजापतिः प्रवभूव, मुग-
चुरागुर स सपत्नीक अत्र तपन्वति । (जन्तुभु)

स्वयम्भू is, Brahmā and Marīci was one of his mind-born sons (मानसपुत्रः), whom he had created to supply the universe with inhabitants and who were technically called Prajāpatis Kāśyapa was the son of Marīci and was himself the father of gods and demons (मुरा गुरु) through his wives Aditi and Diti A grandson of Brahmā and father of the gods was there practising penance with his wife It was therefore certainly a place of great sanctity (श्रेयस् a blessing), which the king could not pass by (जनतिर्गमनीय) It is to be noted here that Kāśyapa who is here designated Prajāpati is not included among the six or seven mind-born sons of Brahmā mentioned in the ममा (आदिपर्व ६६. १० and शान्तिपर्व २०६. २०) and the दायपुराण (उत्तरभाग ५ ५५-५७), or

the nine of the विष्णुपुराण (1 7 4 6) or even the ten of the Manusmṛiti (7 31, 35) He is to be reckoned a Prajāpati only metaphorically as being the mind born son of a Prajāpati viz. Marici, or as being the father of a huge mass of creation such as the gods including the twelve famous Āditya & the demons, men, snakes fish animals birds etc. He married 13 out of the 60 daughters of Dakṣa who along with Marici was a real Prajāpati, and became by them the father of the gigantic creation referred to above. He is in fact the father of all living beings and may literally, though not technically, be called 'Lord of creation'. It must however, be pointed out that the same chapter of the Vāyupurāṇa referred to above speaks of 'other subordinate Prajāpatīs, though not technically so called, among whom Kāśyapa is included. Note अपर प्रजाना वनयन्मान् क्षुण्ध्यमनन्त्रिता ॥ 32 वदंश्च कश्यपः शया विनाल सुयुवास्तया । 35 इत्यवमादयोऽप्येपि बहुरक्ष प्रजेद्वरा ॥ 34. Kāśyapa, however, appears to us to have created Kāśyapa a Prajāpati with a view to exalt his greatness. Wilson (Hindu Theatre Vol II p 12) notes that Kāśyapa is by some supposed to be a personification of the race which took refuge in the central Asiatic chain, in which traces of his names may be found as Koshkas (or Caucasus) the Caspian, Kāśmīra etc. An interesting point to which attention may be drawn here is this. Kāśyapa was the son of Marici a son of Brahmā. Aditi was a daughter of Dakṣa also a son of Brahmā. The marriage of Kāśyapa and Aditi was thus a marriage between grand children. Such marriages are not allowed under the present Hindu law. Apparently the prohibition of marriage between sapinda persons did not prevail then. तपस्वनि is a denominative from तपस्, formed in the sense of practising according to 'वर्मेणा रोमन्थतपोम्या वनिचरोः' पा 3 1 15 (रोमन्थतपोम्या वर्मेण वर्तनाया चरण चार्मे यद्यत् स्यात् रोमन्थं वर्तयति रोमन्थायते । 'तपस् परस्मैपद च' यानिक्म् । तपस्चरति तपस्वनि । निर्वर्त्त) प्रदक्षिणीकृतम्—This is because 'मृदुन दैर्घ्यं विप्र घत मधु चतुष्पदम् । प्रदक्षिणानि कुर्वीत प्रजानाञ्च वनयन्मान् ॥' Me 4 39 प्रथम कश्यपः a capital or excellent idea.

Stanza 10 Construc.—स्यादग्नेमय उपोद्वाहना न । रज प्रवर्तमानं न दृश्यते । अभूत्तन्मदनया विच्छिन्नं तत्र रज अग्नीर्षीर्जपि न दृश्यते । (वशस्यविल)

The king was surprised (मविस्मयम्) to note that though the chariot came down on the mountain the rims produced no sound

No dust was seen rising, nor was any jolting felt (निर्गतम् उद्धतम् upward shockयस्मात्) These are the various signs by which the descent of the chariot could, ordinarily be recognised. But they were absent in the case of Mātali's chariot. Then he remembered it was a celestial car and therefore could go along the ground without touching it. One of the characteristics of the gods is that though they tread on earth they never touch it probably through fear of contamination. Note for the celestials' various characteristics 'सामव्यद्विवृष्टान् सर्वान् जस्वेदान् सन्धिलोचनान् । हृषितम्बप्रजोहीनान् स्थितानस्पृगतं क्षिप्रम् ॥' म भा वनपर्व 51. 25; 'पूर्वी नास्पृगतं पद्भ्यामनिभेक्षणानि च । परजोम्बरधारो च नम्लान-कुक्षुमस्तथा ॥' रामायण अरण्यकाण्ड प्रलिप्तसर्ग (16, 19) after सर्ग 37.

vii. 10 3—एतावान् ११८ that India's chariot can go along without touching the earth, while yours touches

Stanza 11 Construc.—यत्र जसी वरमीनार्धनिमग्नमूर्ति, सदष्टसर्पद्वचा वरसा (उपलक्षित), जीर्णलताप्रतानचक्रेण कष्टे अत्यर्थसपीडित, अमध्यापि शकुन्तलीर्जनिचित जटामण्डल विभ्रान्, मुनि स्थाणुरिव अबल अभ्यर्कविम्ब स्थितः। (शार्दूलविक्रीडित)

This stanza depicts so vividly the kind of rigorous austerities that sages used to practise in ancient India. This particular Yoga was so completely absorbed in his Samādhi or meditation that he was quite unconscious of what was happening to his mortal tenement in the place where he was sitting. He was probably staying there, immovable like the trunk of a tree or pillar (स्थाणुः), for months together. Anant-hill (वरमीन-कम) had grown around him and buried half his form. Serpents freely moved on his chest and birds had made their nests in the mass of his matted hair. यत्र is to be thus construed वन मुनि स्थित तत्र मारीचायम्. This is an answer to the king's question सदष्टा सर्पद्वक् (the serpent's slough) यस्मिन्. The initial sibilic use of सदष्ट (closely adhering) has been noted before. उरसा is an उपलक्षणे नृतीया. The word जीर्ण (old) shows that the muni was standing there not merely for months but perhaps for years. प्रतानदल्यम् = coil of tendrils नीट-८म् = nest. अभ्यर्कविम्बम् facing the sun. This must be understood to be applicable to the sage as he was seen by Mātali at that particular time. For with his स्थाणुचरत्व it is not possible to face the sun always. That this is so appears

to us to be a weak part of the description. The poet is probably led away by his desire to make the penance as hard as possible and overlooks the fact that this part of the description does not apply to the sage all the time. अव्यभिचारी (अवविम्बमूलनि facing towards) may either be taken as an अव्यभिचारी compound, formed according to 'एक्षणेनाभिप्रती दाभिमुख्ये' पा 2. 1. 14 (दाभिमुख्यत्वात् अभिप्रती चिह्नवाचिना सह प्राग्वत् । अभ्यग्निं दशमा पतङ्गि अभिममि । प्रत्यग्नि । अग्नी प्रति), or be split up into अभि, and, अव्यभिचारी and अभि understood to be a कर्मप्रवचनीय

vii 11 1—वृष्ट (sever) तप यस्य तर्म्म कल्पनपमे vii 11 2—अदिति परि—This shows the sanctity of the place. The great Indra's mother had reared the trees there. vii 11 4 स्वर्गात्—This speech of the king is prophetic. The great mental happiness and relief he felt there were not entirely due to the influence of the holy hermitage, but partly to the fact that it was the place where he was to meet his lost beloved and where a holy union between the two was to take place. vii 11 6—भवान् कथमिदानीम्—Supply अव्यभिचारिण्यनि. The king asks Vṛkṣah whether it is necessary for him to stay in the chariot or whether he can get down. vii 11 7—सद्यश्चित्तं well secured. There is now no fear of the horses running away. vii 11 9—ननु शक्यमिति occurs also in M, iv, विस्मयात्—विस्मयमनुभूय according to 'त्यज्योप etc.' quoted on iv 1. 49 above.

Stanza 12 Construe—मत्तु नृक्षे वने उचिता प्राणाना दृष्टि अनिलेन । वाञ्छनरपरेणुक्षिणे तोय घमाभिषेकत्रिया । रत्नसिङ्गलेष ध्यानम् । विदुषस्त्री क्षत्रिषो सयम । यद् अन्यमुनय तपानि वाञ्छन्ति नस्मिन् अमी तपस्यन्ति । (शादुत्तदिर्दिष्टि)

The king gives in this stanza expression to the feeling of wonder with which he was struck as he looked at the regions of the penance-grove (तपाननमूय) of the sages on the Hemakūṭa mountain. It appeared to him that all those objects of material enjoyment which ordinary people generally aimed at by the performance of virtuous deeds were there. Yet the sages were not satisfied with them and strived after something still higher. सन्त वत्सदृष्ट्या यस्मिन् उचितानि or necessary for keeping body and soul together with a view to practise penance. They did not take even the wind plentifully, but only just as much as was necessary and thus in a place where there were desire yielding trees, from

which they could have easily obtained all kinds of 'dainty food'. Water, tawny (कपिल) 'with the pollen of gold lotuses, 'would certainly invite a 'person for जलविहार. But these only 'used it for ablution for religious 'practices (धर्मार्थं धर्मचरणार्थमित्यर्थं य अभिवेक स्नानम्) Jewelled stones and the company of celestial damsels (by which word the 'apsarases or the 'courtesans of heaven are meant) scarcely accord with meditation and restraint. Yet such things happen here यत् according to राघव, refers to स्थानम्. We think the word has reference to all those 'means of material enjoyment that are mentioned in the first three lines and is further symbolical of the low ideals of ordinary people that cannot rise above the influence of materialism. The last line is a little exaggerated the exaggeration being resorted to for the purpose of heightening by contrast the greatness of these sages on the Hemakūta. For, we cannot believe there really exist any munsis who by austerities aim at for example, सत्कृत्य-बृक्षवन, कण्डन कण्डनोत्तरे etc. Or यत् in a general way should be taken to stand for the svarga, where all these enjoyments can be had and after which many long

VII 12 1-उत्सर्पिणी soaring high or upwards, VII 12 3-पतिव्रतावर्मम् K'lid sa has chosen the subject skilfully. He is preparing us and also Duryanta to see an embodiment of the पतिव्रतावर्म in Sākuntal. VII 12 4- प्रति . प्रस्ताव. The subject is such that we must wait for an opportunity (to announce ourselves). It was not meet to disturb Kaśyapa while he was lecturing on such an important topic. Mitali's suggestion to the king to wait at the root of the Asoka tree was also significant. For the place was to make Duryanta really aśoka. VII 12 6-अन्तरान्दपी अन्तर मन्त्रिम् अन्विष्यन्ति अमी one who is on the lookout for an opportunity. It should be noted how cleverly the poet sends Mitali away and leaves the king alone to meet his boy who is about to enter

Stanza 13 Construe—मनोरथाय न आजमे । (हे) बाहो वृथा किं मन्दमे श्रेय पूर्वव शेरितम् (अन्ति) । (अनुना) दुःख हि परिवर्तने । (अनुष्टुम्)

The stanza refers to the king's hopeless condition, which becomes interesting to note in view of the fact that he is now on the verge of the fulfilment of all his desires. The darkest hour is said to precede the dawn मनोरथाय—मनोरथं प्राप्नुम्. Vide p.

224 supra For the third quarter compare 'घिटमामुपस्थितयेमोऽवमनिनम्' vi. 23 7 (text) We have taken the second half as two clauses This way more prominently brings out the king's despondency As one clause it would mean 'for a blessing, that is first repudiated, with difficulty ((दुःखम् used adverbially) turns back' Williams has 'for happiness formerly scorned turns to misery' Both these ways appear to us to be very tame

vii 13 3-प्रहृनिम् natural disposition (which, as he was a Kṣatriya lad, was prompting him to be turbulent) vii 13 6-अबालमत्वं of unboy like strength

Stanza 14 Construe—(य) आमर्दं निष्कृष्टवेसम् अर्धपीतस्तन सिंहशिखं प्रकीर्तितु वलात्कारेण मानु कर्पति । (अनुष्टुभ्)

The boy wanted to play with the lion & cub It was, however, sucking its mother But the boy would not wait He was dragging it from its mother's dug The rough handling (आमर्दं) disordered the young lion's mane (compare for similar sport the description of Kumara in 'मृहणन् विषाणे हरवाहनस्य सुशनुमा-वेनरिण मन्त्रीम् । स मृदिगण सुदमतः शिखाय कर्पन् वधूव प्रमदाय पित्रो' Ku 9 44 It may here be noted that playing with the lion's cub need not necessarily be taken as an indication of the boy's extraordinary boldness For, in that holy penance-grove all ferocious beasts must have given up their natural ferociousness.

vii 14 1-दन्तास्ते This also finds par hcl in 'एको नय द्वौ ददा पञ्च मष्टेत्यत्रीगणनात्ममूर्धं प्रसाय । मष्टेक्षकण्ठोरगदन्पद्मनि तदद्भगव दौघवनुप्रभीति ॥ Ku 9 43 vii 13 6-'निर्गत विदोष येन्य तानि निर्विदोषाणि । अन्त्येभ्यो निर्विदोषाणि not different from our children', equally dear. vii 14 7-मरम्भ turbulence For मरदमन vide a st 33 below vii 13 8-उरनो जान श्रीस Manu mentions 121 inds of sons such as श्रीस, क्षेत्रज, दत्त etc and describes the first as 'स्त्रोत्रे ससृताया तु स्वयमुत्पादयेद्वियम् । तपोरम विजानीया पुन प्रयदवपितम् ॥ 9 166 Yājñavalkya refers to the same as श्रीसो धर्मपत्नीज' 2 128 Duryanta feels mysteriously attracted towards the boy, because he intuitively recognises his relation with him He, however, accounts for his feeling by referring it to his childlessness An affection etc person having no child is often attracted by the child of another Kṛtdāsa is a very close student of human nature That's how, he represents Duryanta to be so attracted For similar, incident compare

अभितस्त प्यामुनु स्नेहेन परिम्वस्तरे । अविज्ञातेऽपि बन्धो हि बलात् प्रल्हादते
 मन्. ॥ ¹ Ki. 11. 8 vii. 14 १-दत्तमलपति = वत्सल करोति Compare
 चेतो मे बहते स्नेह दृष्ट्वा बाल दुरासदम् । कारणं तत्र पश्यामि यन्नमेयमुन्नतम् ॥
 56' पञ्चपुराण स्वर्गखण्ड अ 5. Dasyanta's unaccountable
 affection for the boy is the first step towards his recognition of
 him as his son The various stages by which this recognition
 dawns on him deserve to be observed vii. 14 11-लघ्वेति is equal
 to लङ्घयति (will hurt) the present being used for the near future.
 vii 14 12-दलीय (mightily) is used adverbially Note that
 the boy's innocent mien and the characteristic action of showing
 his lower lip are also realistic and natural.

Stanza 15 Construe —महत्तमस्तेजसो बोजम् अयं बाल एवापेक्ष स्फुलिङ्गा-
 वन्धया स्थित वह्निरिव मे प्रतिभाति । (अनुष्टुप्)

The king could already see that the boy possessed in him the
 seed of great lustre i. e. the potentiality of mighty achievements.
 He, therefore, fancies him to be fire in the state of a spark that
 is awaiting fuel to blaze forth एवान् अपेक्षते असौ एव m.
 and एवम् n are both words for fuel The fuel in the case of the
 child means manhood

vii. 15 1—नीडनकम् a toy

Stanza 16 Construe —(वस्य) प्रलोम्बवस्तुप्रणयप्रसारित जालप्रथि-
 नाटगुलि कर छट्तरागया नवोपसा भिन्नम् अलक्ष्यपञ्चाक्षरम् - एकपदकजमिव
 विभाति । (वस्यार्थबल)

- As the boy stretched his hand to beg (प्रणय request) for the
 object of his desire (प्रलोम्बवस्तु), Dasyanta could observe
 that his palm had its fingers connected by a web (जालेन यथि-
 नाटगुल्य यस्य) He knew that a hand with webbed fingers was
 a sign of a cakravartin and he also was aware of the credible
 prediction that his first son would be a Cakravartin Thus
 the boy's possession of a चन्द्रवदितक्षण marks a further
 step in the recognition The boy's stretched, palm, with the
 fingers up and used so as to form a hollow ready to grasp the toy,
 appropriately suggested resemblance with a single lotus expan-
 ding in the early morning The fingers, which were connected by
 a membrane or a web, corresponded with the petals (पद्मम्),
 the interstices (अन्तरम्) between which were imperceptible (अलक्ष्य)
 as the lotus had not yet fully blown छट् (p p p from छप् इन्द्रे or
 इन्द्रे to kindle) दीप्त ज्वलन् अतीव प्रकाशमान इत्यर्थः राग रक्तदिव दस्याः

whose colour : the redness is kindled : the blazing or shining resplendently : in which is extremely red. This adjective of नवोपसर्ग is अनुपपत्त्यर्थ or serves no purpose. Whether the new or early dawn is इदराग or not the प्रदवजमद or the opening of the lotus will not in any way be affected. The similarity of the palm with the lotus lies just in this that while the fingers were connected by a web and thus had no interstices between them the petals of the lotus had their intervals invisible owing to the lotus not having fully expanded. There is no reference to the redness either the palm or the lotus in the stanza though in the line quoted by Raghava (for which see below) the hand is described as अतिरक्त रङ्गः. Kālidasa does not refer to this characteristic. The only चर्या-क्षण that he mentions is जाग्रथयिता-गुलिकरत्नम्. It must be remarked that webbed fingers would not only make the palm unnatural but also ugly and monstrous. It is no wonder there are no Cakravartin in modern days!

For webbed hands and feet been mentioned as a sign of a Cakravartin compare अतिरिक्त वरा यन्व प्रयिताङ्गुलीको मृदु । चापाङ्गुलादिकत सोऽपि चक्रवर्ती भवेद् ध्रुवम् quoted by Raghava. 'अस्वेदनी मृदुतमी वामोदराभी शिलाङ्गुली रचिरताम्रनखी सुपाष्णी । उष्णी गिराविरहिती सुनिगूढगुफी मूर्धोन्नता च चरणौ भाजदरस्य ॥ वराहमिहिरः बृहत्संहिता 68 2 ॥ ७ 'चपाङ्गुपाद स तथा महर्षिर्जालावनङ्गाङ्गुलिपाणिपादम सोमस्य वारुणस्तिकीण रोक्स्मय राजसुत ददौ ॥ बुद्धचरित 1 65, जालिना स्वस्तिकाद्भान वरमध्यन पाणिना । आममग कुमारस्त यमाप च वयस्यवत् ॥' Ibid 6 54, सुजातजालावतताङ्गुता मूढ निगूढगुफी विपपुष्पामोमी । वनान्त भूमि कठिना कथ नु तौ सचक्रमर्षी चरणौ गमिष्यन् ॥ Ibid 8 53 VII 14 9- स्पृहयामि—स्पृह governs the dative according to 'स्पृहयिष्यन्' पा 1 4 36 (स्पृहयत प्रयाग इष्ट संप्रदान म्यात् । पुष्पेभ्य स्पृहयति । सि वी) दुष्ट रित्त यस्य whose play or sport is bad or evil mischievous naughty wayward

Stanza 17 Construe—अनिमित्तहार्यं आलस्यदन्तमुकुरान् अव्यक्त वर्णरमणीयवचप्रवृत्तीन् प्रदङ्काययप्रणयिन तनयान् वहन्ता धन्या तदद्वकजसा मलिनीमवन्ति । (वसन्ति-का)

[This is one of the most beautiful stanzas in the play and describes the father's joy as he observes the childish activities of his young son. Its beauty can only be appreciated by a father who has had a similar experience or by one who like Duryodhana is past youth but has obtained no son. This is the stanza with

which Chezy was enraptured अनिमित्त मुकुलान्—This is suggested by Sarvadamana's caustic laugh (तापसी विलोक्य हसति) which must have slightly revealed (आलक्ष्य) his bud-like teeth to Dugyanta अव्यक्त प्रवृत्तीन्—अव्यक्तं अस्पष्टं वर्णं अशरं रमणीया चेतोहरा वचना प्रवृत्तयः अव्यक्तवारणं प्रयत्ना येषां तान् whose attempts at speech are charming with their indistinct words. It is common experience that the babble of children give कौपि delight to parents' वत्या Such people are blessed. But O 'I possess no son' I am denied this pleasure. Dugyanta in a way envies those fathers. For similar idea compare 'अहेतुहासं दृशिताननेन्दुगुहाङ्गणशोडनवैलिबुधम् । मुहुर्बदन् किञ्चिदभिनयम् मुदं तयोरद्वक्तव्यस्ततान्' Ku 11 43 also 11 20, 40 U iv 4

vii 17 5—दुत्वेन मन्दन् शक्य दुर्मात्र ईदृजं हस्तग्रहं यस्य the grip or grasp of whose hand is difficult to unloose डिम्बलीलया in boyish play vii 17 7—सन्मिलम् because म्लितपूर्वाभिभाषिता is a sign of great mla

Stanza 18 Constitu—आश्रमद्विस्मृतिना त्वया मत्त्वसम्यग्मुखोऽपि मयम्, कृष्णसर्पशिङ्गुना चन्दनं इव, किमिति जन्मन एव दूष्यत । (रथोदना)

In that hermitage everybody observed forbearance (मयम्) towards all creatures Sarvadamana alone seemed to violate it from his childhood (जन्मन = जन्मत from the very birth) by teasing the lion's cub. He was, therefore like a young black serpent spoiling the beauty of the fragrant sandal tree. Serpents are described as residing on sandal trees attracted by their fragrance. The similarity between Sarvadamana and कृष्णसर्पशिङ्गु must be understood to lie in the action of दूषण only. While the one marred the forbearance the other spoiled the sandal tree. Otherwise the simile would be objectionable मन्त्रं मुखं goes with both मयम् and चन्दनम्. With मयम् it may be placed in 3 ways (1) मत्त्वानां मध्यवायं मुखं pleasant for the resort of animals. On account of the universal observance of forbearance so many animals were staying there with security. (2) मत्त्वस्य मध्यवेण मुखं agreeable owing to the principle of goodness (मत्त्व-सत्त्वगुण) resorting to it i.e. owing to the practice of goodness by all people there. (3) मत्त्वानां मध्यवेण अविरक्षणं मुखं प्रीतिं यस्मात् from which everybody derived pleasure because so many animals received protection therefrom. The first is preferable, because it has a direct bearing on the treatment which the boy was giving

to a सत्त्वं viz the lion & cub With चन्दन the sense is सत्त्वानां सध्रय' इति मुख agreeable as a resort to animals (owing to its shade, fragrance etc.) Williams takes जन्मन to go with मयम in the sense of 'your father's humanity or forbearance', जन्मन being explained as जायते अस्मात् इति जन्म the source i.e. the father. The idea then is Just as the fragrant sandal tree is abandoned by people owing to its being surrounded by serpents in the same way your father though the resort of all beings will be abandoned by them owing to your conduct. The following are compared Boy, snake Boy's father Sandal tree Father's मयम fragrance etc. of the Sandal tree. Both मयम and the tree are सत्त्वसध्रयसुत and both are दूष्यते and shunned. This elaboration appears to us to be highly improbable. First जन्मन in the sense of पितृ is eminently unkalidasiian. Secondly what Dasyanta wants to point out to the boy is his present conduct (वृत्ति) that is opposed to (विरुद्ध) the ways of the hermitage, and not its future consequences. Thirdly Dasyanta does not know who the father of the boy is. He addresses him as महर्षिपुत्र as a matter of courtesy. He therefore cannot have referred to his father as सत्त्वसध्रयमुख and built on that epithet the whole edifice of his comparison. Fourthly the simile is defective in itself. In the उपमेयवाक्य the द्रव्य is मयम while in the उपमानवाक्य it is चन्दन but मयम and चन्दन are not the corresponding उपमेय and उपमान. So this elaborate explanation must be rejected.

vi 18 2—स्थानप्रयात (1) by reason of the place (he is in) the Hemakṛta is full of sages. So we thought he must be a sage's son. And as he showed great spirit we concluded he must be a महर्षिपुत्र (कायं) प्रति जन्म इति प्रत्यय = वारणम् (2) owing to our reliance on this place. We thought the place was inhabited by sages alone and no worldly people could go there.

Stanza 19 Construe — कस्यापि दुःखदुःखं जान स्पष्टस्य मम गानेय एव सुखम् । अयमस्य इति न अद्यान प्रष्ट तस्य चेति वा विवृतिं कुयदि । (उपजाति)

As Dasyanta proceeded to do what he was asked to by the hermit woman viz to set free the lion & cub from the iron grip of Sarvadamana his hand came in contact with Sarvadamana's hands and the touch sent a thrill all through his body. Though the actual contact was in one limb only viz the hand, the thrill

was felt in all limbs (गत्रेषु) This is quite natural. HENCE गत्रेषु is to be construed with सुखम् and not with स्पृष्टस्य कृतिन (lucky blessed), like वन्या of st 17 shows Dusyanta's innocent envy. Note in all these stanzas (15, 17, 18) Dusyanta is unconsciously paying a compliment to himself. The audience, while pitying Dusyanta for his ignorance, enjoys the compliment immensely. अद्भुताद् is to be preferred to अद्भुतात्, because a son is said to spring from all the body of the father. Vide p 440 supra. For ideas similar to that in this stanza vide R 3 26 V 5 10 11, and 'मलयाच्चन्दन जातमतिशोत वदन्ति वै ॥ 19 गिरारालिङ्गान तत्साम्बन्धनादधिक भवेत् । न वाससान रामाणा नाना स्पर्शस्तथाविध. ॥ 50 गिरारालिङ्गचयमानस्य स्पर्श सूत्रोभया मुख । पुत्रस्यैवात् सुवत्तर स्पर्शो लोके न विद्यते ॥ 51' महाभारत आदिपर्व 98

vii 19 1—आश्चर्यम्—When Dusyanta approached the boy to do as he was requested the aetetic woman could observe them minutely (उभौ निर्वर्ण्य) together and was struck to see that Dusyanta's form corresponded with the boy's appearance (रूपसमादिनी). It was also a matter of surprise to her that Sarvadāmina who was otherwise a दुर्लभिन boy, became so tractable to Dusyanta, though a stranger. vii 19 5—प्रतिलोभ hit against the hard; refractory obstinate लोभम् is changed to लोभ at the end of a compound, according to 'अच् प्रत्यन्ववपूर्वात् सामलोभम्.' ग. 5. 4. 76 (एतत्पूर्वात् सामलामान्तात् सभासादच् स्यात् । प्रतिनामम् । अनुनामम् । अवनामम् । प्रतिलोभम् । अनुलोभम् । अवलोभम् । सि को) When the fact that they looked so strikingly like each other was pointed out to Dusyanta his attraction for the boy increased and he began to fondle him (उपलाकयन्) vii. 19 5—एक अन्वय वय यस्य of one family with me, my co-lineal

Stanza 20 Construe—पूर्वं ग्नाधिकेषु भवनेषु त्रिनिरक्षार्थं निदानम् उगन्ति, पश्चात् तेषां नियतैक्यमिन्नतानि तदमूलानि गृहीभवन्ती । (अपञ्चन्दसिक)

This is how Dusyanta accounts for the presence of a boy from his own family in the hermitage. It was just possible, he thought, that a Pāṇḍava prince (of whom he did not know) might have in his old age installed his eldest son on the throne and retired from the charge of government and gone to reside on the Hemakūṭa. He might then have brought his little son or grandson out of affection to stay with him for some time.

—Ancient India kings used to retire into the forest in this way,

when they had reigned sufficiently long रसाधिनेषु abounding in pleasures Explain अविना रसा येषु । बाह्याभ्यादित्वात् । रसा अधिना प्रयाता येषु इति वा । द्रष्टव्ये अविनेषु बहुलेषु इति वा । उद्यन्ति is from वद् to desire, long for नियतम् एकपत्निकृत येषु where the sole vow of asceticism is rigidly observed This contrasts with रसाधिनेषु The reading नियतपत्निकृतानि is not good It means that in the hermitage their sole companion is their devoted wife This does not serve to bring out the intended contrast between their previous and present life While formerly they enjoyed all kinds of pleasure afterwards they rigidly observed the vow of asceticism Some think that नियतपत्निकृतानि is necessary to account for the possibility of the birth of a son But we must remember that in the Vṃprasthīram's strict eelacy is enjoined Though one might take one's wife to the forest (Ms 63) one had to observe celibacy (Ms 121) The latter stanza from Manu 10 shows that one should make the trees one's abode

vii 20 1—आत्मगत्या by their own notion (unaided by superhuman agency) vii 20 2 चिन्तयिष्यन्ति—What of actually mentioning the name of that king who abandoned his lawful wife, Nobody would even think of doing so! It is so sinful Observe the various steps so cleverly managed, by which the recognition is dawning on the king vii 20 9—अथवापराति युति at, or points to vii 20 10—नामत पृच्छामि—the adomatic use of नामत is to be noted अनाय म्मोहित not-betinting a gentleman This testifies to the king's high moral character For a similar idea but the other way round read 'अमुञ्च परपुत्र्य मदीतनम् धातुम्' स्वप्नवानवदत्तम् Note how skilfully the poet makes the ascetic woman enter at this time and relieve the king of the necessity of asking the boy's mother's name vii 20 11—मृदो मयूर मृन्मयूर The reading मृन्मयूर is also correct Explain it as मृदो मयूर There are two roots मृद् and मृज् from which the two words मृद् and मृज् in the sense of clay can be respectively derived मृन्मय पात्रम् is a common expression Read 'मृद द्योदे । मृदानि मृदान । मृद् च । अय मुलेऽपि । पृथ्वम् । मृजानि ।' सिद्धान्तकीमुदी under उवाच The form मृन्मय is found in the Rgveda vii 891 — vii 20 12—The Prithvī सत्त्वलावण्यम् is here untranslatable in Sanskrit It means 'the loveliness of the bird (मृजदत्त लावण्यम्)' or 'the complexion or appearance of Sakuntala सत्त्वलाव

वपुष्म् = वपुष्म्. The Tīpāṇī used the expression in the former, while the boy understood it in the latter sense. The result was Duryānta knew the boy's mother's name was Sakuntalā सउन्दलावपुष्म् in the sense in which the boy understands it also serves the purpose of drawing the attention of the audience to the changed complexion of Sakuntalā, when she would enter. What a great contrast the audience would see! vi 20 20-अपि नाम shows hope mixed with some uncertainty. 'Is it possible (I hope it is) that this occasion here, like a mirage, would not conduce to my distress?' i. e. would lead to proving what I suspect viz. that Sarvadamanu is my son. प्रस्ताव (occasion introduction springing up of various things) refers to all those indications of the boy's relation to him beginning right from what the king calls the वृथा-स्मन्दन of his aim to the information that Sarvadamanu's mother's name was Sakuntalā. All these have now almost convinced the king that the boy is his and he fondly hopes with a trembling heart that some untoward incident may not happen and prove that all this pastera is a mirage. Note that the simile in the sentence is अनादृश्येन or वैधर्मेण उपमा ॥ १२ यथा मयतृप्तिदा विषादाय कल्पते तथा अत्र प्रस्तावा मे विषादाय न कल्पेत. The reading नाममात्रप्रस्ताव is bad, as more things than 'mere name' have come forward. Besides अपि नाम is not then properly construed. It would show that the king inwardly desired that the नाममात्रप्रस्ताव should conduce to his distress! Here again as in some other places, the Vāṇī Vāṇīsa edition gives a decidedly superior reading vi 20 21-अज्जुष्टिः अस्तिके (अर्द्धाति आद्या) a term of endearment applied even to the mother. जनिष्ट is another reading. It means अस्तिके sister 'कुल्या ज्येष्ठभगिन्या च नाट्योक्ती जीर्त्यतेऽस्तिका' विष्णुमेभिन्द्यौ रोषत- A peacock whether living or in the form of a toy was a favourite of Kṛṣṇa's boys. Kumāra Ajay in the Vikramorviśyam says य मुपवान् मन्द्यगैश्चिखण्डकण्डून्तीपन्द्य-मुत्त ॥ १ तं मे जातकलाय प्रेषय भगिणिकण्डक नितिनम् ॥ १३ vi 20 24-रक्षाकरण्डकम् the casket of protection the amulet. It was a kind of locket containing some herb with talismanic properties and was worn round the wrist as a safeguard against the dangers of evil spirits or the evil eye. The present locket contained the herb Aparājita (the Invincible) vi 20 27 अ ननु or ननु expressive of prohibition is used with a ground. The former is

more emphatic, as the presence of मा intensifies the emphasis. Vide p 253 supra vii 20 28—उरानिहितहस्ते—This is a characteristic feminine attitude to express unexpected surprise. The *āsmaya* was caused by their definite knowledge that the stranger was king Dusyanta himself. Notice the lady now addresses him as महाराज. *Privamudā* had also referred to him in this way in similar connection in i 29 9 vii 20 32—जातवर्म (natal ceremony) is the 4th of the 12 purificatory *samskāras* and the first after the child's birth. It consists in giving the infant honey and ghee out of a golden spoon after appropriate Mantras, before separating the naval string. The father usually performed it, but in his absence any one else might take his place. For a detailed description of this rite vide Pandit's note (quoted by Nandargikar) on R 3 18 and compare Y 1 11 'गर्भाधानमूर्तौ पुन सवनं सन्दिनान् पुरा। पष्टष्टमे वा सीमन्ता मन्थ्येते जातवर्म च' and Ms 2 20 'प्राट्नाभिं वर्षेनात्मा जानवर्म विधीयते। मन्त्रवत्प्रादानं चास्य हिरण्यमनुसर्पिणाम्' vii 20 34—विनिव्या transformation (into a serpent). The incident of the amulet was the last and the most direct proof of the boy's recognition. The king, therefore, now hailed (अभिनिन्दामि) the boy and embraced him vii 20 48 इमं वृत्तान्तम् refers to the incident with the amulet and the arrival of Dusyanta. नियमव्यापृत्यै prepares the audience to see Sakuntalā in a changed state owing to her vows vii 20 40—विनाद निरुद्धा वाद contradictory statement i.e. the statement that I am not your father and that your father is Dusyanta vii 20 50—एकवेणीधरा having the mass of her hair tied in a single long braid. It appears that women in ancient days used to allow their hair, tied in a single mass, to hang on their back, in separation, somewhat analogous to what they now do when bathed overhead, to allow the hair to get dried. This was the एकवेणी as opposed to the modern orthodox way of tying the hair (which by the by seems to have descended from antiquity) which is really त्रिवेणी or पञ्चवेणी, as the mass is first divided into three or five sections (called पेट in *Mārāthī*) before the arrangement is made. एकवेणी is not the modern बूचडा, as some imagine. For, the description of ladies in separation refers to the chavens hanging on their back down to the buttocks. The *virahinis* also forebore the use of flowers and of decoration either for their hair or for their person and led a very simple life. एकवेणी is

sometimes explained as 'a braid of hair woven once for all & the same braid that was first woven on the day of separation.' This appears absurd. In that case the virahini would be an extremely dirty woman. It is perfectly inconceivable how Sākuntalā could have allowed her braid to remain as it was, unwoven, uncombed and unwashed, for almost six or seven years. What appears to have been the custom is that on the day on which the husband departed for a journey, the lady removed all decorations from her hair and tied them in a single braid. This kind of unornamented arrangement continued till the return of the husband, who on his arrival untied the single mass and arranged the hair properly with appropriate decorations. This is the वेणीमोक्ष that is often referred to in descriptions of virahinis and to which ladies in separation so eagerly look up. Vide for references and for our meaning of एववेणी R 11 12 Ku 2 63 Me 96 104 रामायण अयोध्याकाण्ड 10 9 मुन्दरकाण्ड 15 23 'नीलनागाभया वेण्या जघन मयैव यथा । नीलया नीरदापाये वनराज्या महीमिव ॥' and युद्धकाण्ड 83 81; भरत नाटयशास्त्र 21 45, 48, 49 and 'नथा ओषितकान्तासु मदनाभिभ्रतासु च । वेपो वै मलिन कार्य शिरश्चाप्येकवेणिकम् ॥' 54 VII. 20 63 51-निकारयत्तेऽपि even at the time of metamorphose : & even on the occasion when it ought to have changed its form न मे धेयुषु I had no hope in my good fortune, I never hoped fortune would be so favourable to me as to bring Dusyanta here to receive me. Note that this sentiment is so natural and so beautiful. When a person is immersed in grief and suddenly a stroke of good fortune ends the misery and brings joy he is generally reluctant to believe as true what actually has happened.

Stanza 21 Construe—परिवसरे वसने वसाना, नियमधाममुखी, श्रुतैरवेणि शृङ्खलीला (गणपा) जनिनिष्कम्पस्य मम दीर्घ विरहव्रत विभक्तिः । (अपेक्षान्तरिक)

This is a beautiful description of an ideal virahini. The stanza is so full of prasāda that the pathetic picture of the devoted Sākuntalā at once rises before one's mind's eye. One is forcibly reminded of Bhavabhūti's description of Sitā in 'परिपाण्डुदुर्बलकपोल-मुन्दर इवती विलोककवरीकमाननम् वृणस्य मूर्तिगन्धवाशरीरिणी विरहव्यचंब वनमेति जानकी ॥ I U m 1 'Truly our Sākuntalā must have appeared at this time' वरुणस्य मूर्ति शरीरिणी विरहव्यथा ! परिवसरे

soiled or dusky. This was because the use of gaudy garments was forbidden in separation and also because those that she actually wore she did not much care to change so often वसन—Hindu ladies always wear two garments, the sari and the bodice' विरहाचित इतम विरहजनम् This consisted in foregoing the decoration of person and hair the use of unguents, gaudy articles of dress etc. and in observing certain vows. Note that Viśvavathā mentions चलमाश्रियम् (duskiness of garment) and मधवणी among characteristics of separated heroines. Read 'तत्राज्ज चलमाश्रियमेकवशाद्यं गिर ॥ साहित्यदर्पण ३ २०१

vi 21 2 — न त्वं It is a very great compliment to the king's soft-heartedness that he was so changed through repentance that Sakuntalā could hardly recognise him at once.
 vi 21 3—इत्तु मद्रगम protected by the auspicious amulet.
 vi 28 6 ननु रूपरिणामम् The king is now in somewhat a nervous state of mind. He is afraid perhaps Sakuntalā would not recognise him and what is more would not accept him. He therefore begins by referring to the favourable result of his cruelty which consists in the fact that though he repudiated her when she came to him she did not repudiate him when he came to her.
 vi 21 — इया प्रयतिगतम्—Note the characteristic nṛgarika temper of the king. Sakuntalā has not yet recognised him. At least she does not express the recognition openly. Yet the cunning king is forcing his recognition by her on her.

Stanza 22 Construc—(हे) सुमुनि, दिष्टया स्मृतिभित्तमाहृतमसं प्रमुग्य चिन्तानि । उपरागाने राहिणा शान्तिं योगं समुपगता । (आया)

Sakuntalā's union with the king whose gloom of delusion (मोहमसं) was dispelled by recollection is compared with Pōhina's union with the moon at the end of an eclipse (उपराग) Rāghava's exclamation स्मृतिं तमसं 'whose it has (तमस्तु राटु स्वमानु जमर) in the form of delusion (forgetfulness) is routed by 'recollection'. Du janta had before spoken of his delusion as darkness. Vide vi 11 supra अर्धोरो वाप्यन्धो विरमति —This is so natural. The emotion must have been too much for Sakuntalā. It should be noted that ' जयतु जयतु आयपुत्र ' would not be an अर्घोना. Some of our critics miss do not read आयपुत्र and we derive our reading from this—Miss

Stanza 23 Construe—वाप्येण जयजय्दे प्रनिपिष्टे अपि मया जितम् ।
यद् (येस्माद्) असम्कारपाटलोष्ठपुटं ते मुखं दृष्टम् । (अनुष्टुप्)

जयजयवाक्क जट्ट जयजट्ट । 'जयतु जयतु आर्यपुत्र' इति बह्वसमूह इति यावत्
Sakuntalā wanted to greet the king with the formal expression
of victory. But as her throat was choked with tears, she could
utter only the words 'जयतु जयतु'. The word ('आर्यपुत्र' was
blocked inside असम्कारेण पाटलम् (pale red) ओष्ठपुटं यस्य. This
shows that Sakuntalā had forgone the use of colour for her lip
out of affection for the king. Duryānta's victory lies in this
that he was able to see Sakuntalā remain so devoted to him
during all these long years and pine away for him in separation.
And what husband does not consider himself victorious when he
receives definite proof of his wife's singlehanded devotion and
affection for him? It is better to explain असम्कारः अस्मिन्
सम्कार यस्य तद् असम्कारम् । तच्च पाटलोष्ठपुटं च. This would suggest two
things viz. that Sakuntalā had given up all decorations for her
lower lip and that it had lost its natural excessive red and had
turned pale.

VII 23 2—भागवेषानि पृच्छ—The natural but very touching
question of Sarvadāmanā as to who Duryānta was brings to
Sakuntalā's mind all her previous history, commencing from
her first meeting with the king. She realises what important
part divinity has played in shaping the ends of her life and
replies to Sarvadāmanā that he should appeal to his own fortunes
to get an answer to his question. It was impossible for Sakuntalā
to give a direct and definite reply to her son's innocent but so
dreadfully touching question. She was much too overpowered
by emotion, which found natural outlet in tears.

Stanza 24 Construe—(हे) नूनं प्रत्यादेशवरीकृते ते हृदयाद् जयंतु ।
तदा मे मनसं बलवान् समोहं किमपि आसीत् । हि प्रबलमत्सा नुभेषु एव पाया
वृक्षय भवन्ति । जम्ब गिरिसि बिन्दा लम्बमपि अहिमदक्या बुभोति । (हरिणी)

Sakuntalā's indefinite reply to Sarvadāmanā's question
arouses the king's fear regarding her intentions. It was impos-
sible for him to understand all that was passing in Sakuntalā's
mind. He had repudiated her once. What was he to do, if
she were to pay him back in the same coin? He, therefore,
humbly tries to convince her that his past behaviour was due

to some mighty delusion, whose nature he does not know. He requests her to remove from her mind the grief ('द्वलीय तद्वियेभूत' अमर) of repudiation. For he has concluded that it is still rankling in her heart from her avoiding to answer the boy directly and her tears. At the end of the stanza Duryanta falls at her feet. This unexpected move has its desired effect. Sakuntalā at once (उत्तिष्ठन्) repeated shows haste) proceeds to raise him up and shows signs of conciliation मुनन्—There is some difficulty regarding the grammatical formation of this word. मुद्यन्तु यस्या सा would yield for the vocative मुनन्तौ. On the other hand, मुद्यन्तु यस्या सा gives मुनन्तु, for the rule is that the affix क is added to Bhrūvhi compounds when the last member is a feminine noun ending in ई (र ऊ) or a noun ending क according to 'नद्युत्तर' पा 5. 4. 153 (नद्युत्तरपदादृतात्तरपदान्च वृद्धीह कप् रयात्). Under these circumstances we should dissolve the compound in the latter way and avoid the क by having recourse to the maxim of 'समासान्निविदरनिमत्त्वम्'. For मुनन्तु विद उत्तरगमचरित 26 V 110, Mal v 20 and कण्ठीगिर Act 1 p 2 'जघनयन सन्म्रदग दतरकुशिताधर मुनन्तु क्षिति निष्ठा कान्ति वरानुत्तवानन्तम्' also Act III, p 60 विमपि (somehow, unaccountably) is used adverbially. For similar use vide Mc 117, R 2 57 v 11 'राघव तले विमपिमनस' as one word विमपिभन यस्य whose mind was at its lowest एवमप्राया mostly of this kind.

vii 24 4-मुचरि इत्तम् (1) former deed which was opposed to good deed viz an evil deed of mine in a previous birth (2) a deed in a former birth which obstructed the good deed. My good deeds ought really to have secured union with you. But they were obstructed by some bad deeds, which then were ripe for fruition (परिणामाभिमुख) the latter way is to be preferred vii. 24 5- विगत रम यस्मात् from whom the feeling { of love } had departed, who did not exhibit any feeling. Note that though the king had acted in a positively cruel manner towards Sakuntalā in Act, 1, she refers to his conduct as merely void of feeling or affection. This is due to the sensitiveness of her nature. Reference to that cruelty by actual word would have been too much for her. Therefore, she uses only a general word to suggest it. From this point of view the Madras reading उद्यविष instead of विरस would appear to be better. Further Sakuntalā's nobility of mind and her temperament as a typically Hindu wife are shown

in her not blaming the king for her rejection but attributing it to her own misdeeds in a former birth Vide R 14 62.

Stanza 25 Construe — (हे) सुतन्, अवर परिवाचमान यो वाष्पविन्दु मोहान्नयो पूर्वम् उपेक्षित, तम् आकुटिलपटमविलम्बम् अत्र तावत् प्रमृज्य, (हे) कान्ते, विगतानुययो भवेयम् । (वसन्ततिलका),

While Sākuntalā was saying so many words to the king in raising him up, tears again stood in her eyes. The king had once neglected her tears before. He wanted to make amends for his past disregard (उपेक्षा) by wiping them on the present occasion and as he proceeded to do this Sākuntalā saw the ring on his finger. Note the whole situation has been beautifully arranged by the poet अवर परिवाचमान. does not appear to us to be quite a good description of the tear-drop. How could the drop go to the lower-lip to pain it? आकुटिल लम्बम् clinging to her slightly curved eye-lash. The tear had risen but had not yet fallen down. It was clinging to the eye-lash. The reading वाष्प for कान्ते is to be rejected, as it brings in an unnecessary repetition. The two vocatives, सुतन् and कान्ते, in one stanza are appropriate, because the king now wants to propitiate Sākuntalā and uses one word indicative of her beauty and another indicative of his affection for her. How can it be said that the same drop of tear was present at this time? The answer is that just as sorrows experienced long ago become renewed when dear relatives are seen; in the same way the tear-drop which arose at this time called up the recollection of the former occasion in the king's mind, which led him to identify the one with the other. This is Raghava's criticism on this stanza.

vii 25. 4- अन्माद् अङ्गुलीयोपालम्भाद्—This is rather a clumsy expression and represents a very awkward type of एवदेशी अवयव or सापेक्ष समास अन्माद् really qualifies अङ्गुलीय and not उपलम्भ, as it does at present. What is really meant is अस्य अङ्गुलीयस्य उपलम्भाद् vii. 25. 6- विषमम् an evil, a bad thing. Or we may take विषमम् adverbially 'It acted foully' vii 25. 7- तेन हि The following are compared ऋतु and दुष्यन्त. रता and शकुन्ता, कुसुमम् and अङ्गुलीयकम्. The sentence is example of the figure जतिन्योक्ति, which consists in not mentioning the उपमेय at all e. g. चन्द्र उदेति, 'and when a pretty face is coming' vii 25 8, 9- नास्य विददसिम्—This sentiment

is so exceedingly beautiful for it is so characteristically feminine
 ११ १२-सरादि स्वादु फलं यन् which has attained a sweet fruit
 न ह्यहम् (I hope) this account is not etc. This question of Duryanta
 is so naive and at the same time so natural. One characteristic
 feature of human nature is here so cleverly revealed and the
 poet has done it without the least effort on his part and in the
 most natural way. If we have any untoward incidents connected
 with our domestic affairs we are generally very careful not to
 conceal them from our friends who hold us in great esteem for
 our public life. This is the tendency which makes Duryanta
 ask that question to Matsya. The character of Indra however,
 smiles at his naivete and at the motive which has prompted the
 question and informs him that nothing is beyond the compre-
 hension of the great gods. But he allows him no time to brood
 over the information by telling him that Marica is prepared to
 give him an audience. ११ २५ १६-मृदुरसि—Salubrious & fresh-
 fulness is so characteristic and looks so beautiful. It will be
 noticed that the Hindu girl has retained this characteristic even
 to this day. ११ २५ १७-अपि—Supply एतद् (= मर्षा सह सुदसमीपम्
 मनम्); एतदपि अभ्युदयवापुः आचक्षितव्यम्

Stanza 26 Contra —अथ ते पुनस्य रणिरिमि अग्रवादी, दुष्पन्न इति
 अनिहितं भूतस्य भना, यस्य चानिमित्तनिर्गमः (सत) तत्क शिम्बु बुद्धि
 मर्षान् आभरण जातम्। (वसन्तिवन्तः)

This is how Marica introduces Duryanta to his wife Aditi
 तै सुतस्य—Marica specially points this out to Aditi to create
 in her maternal affection and interest for Duryanta. ततः has the
 sense of well known वाग्मिनः possessed of points or edges (with
 which it struck the victim)

११ २६ १-समाय आहूति his form has its majesty capable
 of being inferred (from 16). She means to say that Duryanta's
 form is such that his dignity can easily be inferred from it. ११
 २६ २-विगुणं indicative 'विगुणो यत्प्रमोदनी' अमर

Stanza 27 Contra —इदं त्वं दशमर्षोदिसमव सद्यः एतान्तरं दृष्ट
 (विम), यत् मुनयः दास्यन्त्यस्मिन् तस्य कारणम् यादु, यद् मुनयस्य मर्षा
 यन्माद्वारं मुमुक्षुः, यस्मिन् आभरणं परीक्ष्य पुरुषः अवाय अस्पदं चने ।
 (शास्त्रोद्विगीकृतम्)

Matsya's reply—अथ किम् to this stanza shows that we must under-

stand a-काकु here and interpret the śloka as containing a question of appeal. Aditi was the daughter of Dakṣa and Marīci the son of Marīci and both Dakṣa and Marīci were two of the mind-born sons of Brahmi. This explains how this couple was separated by one (एकान्तर) from the Creator. Note here we had a marriage between the grand-children of Brahmi. This will not be allowed in modern days among the Hindus. Muslim law allows such marriages. But the case of divine persons is not to be tested by standards of ordinary mortals. Note अव्यक्तप्रभवो ब्रह्मा द्यावतो नित्यं अव्ययः । तस्मात्-मरीचिः । स जज्ञे दक्षश्चैव प्रजापतिः ॥ अद्भुष्टादक्षमयुजत् वक्षुर्न्या च मरीचिनम् । मरीचे कश्यप पुत्रो दक्षस्य दुहितादिति ॥ म भा आदिपर्व 68.23 Aditi is goddess is found in the Rgveda, even as the mother of Indra the most important Vedic gods. She is often invoked by Vedic seers for release from the bonds of physical suffering and moral guilt and is considered to be a personification of the idea of 'freedom from bondage' (ज + दिति = bondage, 'from दृ to bind) द्वादन । तेजस — This refers to the 12 Adityas or forms of the sun representing the solar deity in the several months. The Adityas are thus enumerated in the विष्णुपुराण 1. 15 'मारीचान् कश्यपाज्जातास्तेऽदित्या, वक्षकन्यया ॥ तत्र विष्णुश्च शक्रश्च जज्ञते पुनरेव द्विः । अयमा नैव घाता च ह्यष्टा पूषा तथैव च ॥ 180 विदमन्तान् सविता चैव मित्रो वरुणश्च कालः । एनो रागश्चादिनिजा जादित्या द्वादन स्मृता ॥ 181', als. महाभारत आदिपर्व 86 14-16. Though Viṣṇu and Indra are included among these Adityas, their special mention in the other lines of the stanza need not cause any concern. Their form as Aditya may be looked upon as different from their ordinary or specially mentioned forms 117. यज्ञभागेश्वर and वामन Rīghava explains द्वादशधा in the alternative as 'the twelve digits of the sun,' which he enumerates in 'नपितो नारितो ब्रूया मरीचिर्ज्वलितो ज्ञेयः । सुगुप्ता भोगदा विश्वा बोधिनी धारिणी क्षमाः । रुभाद्याः सुमुखा श्रीर्धातुण्डव्या द्वादशेऽर्गता ॥ यज्ञे भाग येषां ते यज्ञभागाः the gods. Their lord is India । आत्मन् is Brahmi and आत्मन्वदोऽपि पर' (superior even to Brahmi) is Viṣṇu, who is also called परं पुनः or पुनरीतम्. This would go to show Kṛthiśa's partiality towards Viṣṇu. The reference is to the Dwarf incarnation of the Lord, when he allowed himself to be born of Aditi and Kāśyapa. In this avatāra Viṣṇu is called Upendra (Indra's younger brother). Vide भागवतपुराण 7. 3. 42, where Kṛṣṇa says to Vasudeva and Devakī 'तयोर्वा पुनरेवाहमदित्यामास' वक्ष्यामि । उपेन्द्र इति ज्ञायतो वामनत्वाच्च, वामन ॥' also रामायण आदिकण्ठ 29 16, 17 where Kāśyapa chooses

long before philosophers like Sankarācārya arose and established the dominance of jñāna over karma

vii 29 1—भगवन् Note 'देवानामपिये देवा महात्मानो महर्षय । भगवन् इति ते वाच्या यास्तेषा योपिस्तथा ॥' भरत's नाट्यशास्त्र 17 66 vii. 29. 2—वोज्ज्वल—Dusyanta attributes his अभिप्रेतसिद्धि viz union with Sakuntalā to the favour of Mitrā and explains in the following stanza how that favour has worked extraordinarily

Stanza 30 Construe—पूर्वं कुसुमम् उदेति ततः फलम्, प्राक् वनोदय तदनन्तरं पय । अयं निमित्तनैमित्तिकयोः क्रमः । सपदं तव प्रमादस्य तु पुर (वशात्प्रविलम्बितम्)

Ordinarily Mitrā's favour should have secured to Dusyanta the fulfilment of his heart's longing viz union with his wife and child. But the fulfilment came first and then arrived the favour viz. audience with the great sage. Here, therefore, was an inversion of the order (क्रम) of cause and effect (निमित्तं च नैमित्तिकं च). Therefore Mitrā's favour is unprecedented (अपूर्वं). The first two lines give examples of the usual drama of cause and effect अपूर्वं may either be (1) unprecedented in the sense of being extraordinary or (2) one which did not precede prosperity, as it ought to have done from the usual relation of cause and effect. The first is preferable.

vii 30. 1—विधातार the Ordainers Mitrā points out to Dusyanta that the standard of common beings is not to be applied to the great ones who have the power of controlling the destinies of men and women. vii 30 2, 3—कस्यचित् कालम् after a short time. Note the use of the genitive for the instrumental. vii 30 4—युष्मत्सगोत्रस्य—समानं गोत्रमस्य इति सगोत्रं, युष्माभिः सगोत्रं तस्य सगोत्रं literally means, having the same 'gotra' as another. Then metaphorically the word came to mean a kinsman or a relation in general. युष्मत्सगोत्रं, therefore, means who is a relation or kinsman of yours. कण्वस्य अपराद्धोऽस्मि—The genitive is used for the locative.

Stanza 31 Construe—यथा समक्षत्वे गजो न इति, अपक्षमति तस्मिन् सशयं स्यात्, पदानि दृष्ट्वा तु प्रतीतिः भवेत्, तथाविधं मे मनसि विकारः (अस्ति) । (उपजातिः)

The king here beautifully describes the change that came over his mind in the matter of Sakuntalā. The second line

refers to what he felt when Sakuntala was gone (v. 47) and the footsteps are the ring

VI 31 1—The reading अपचार for अपराध is the same as दामचार in II 14 62 VII 31 4—अप्सर वतरणान् (1) from the ford of the Apsarastirtha (2) after or in consequence of her descent to the Apsarastirtha प्रत्यक्षवेक्यम् (1) whose grief was quite visible, who bore visible signs of grief (2) whose grief Menaka saw with her own eyes VII 31 11—दिष्टया This speech of Sakuntalā is exceedingly important from the dramatic point of view. This was necessary to make the union between the two complete and permanent. You remark at the end of these Notes VII 31 14—विदितार्याः you have known the facts. Marica was a clever man. He knew the hearts of men and women. This speech of his is specially intended to remove from Sakuntalā's mind any tinge of ill feeling towards her husband, if at all there be any such lurking still.

Stanza 32 Construe —आपान् भरति स्मृतिराचक्षे (सति, त्व) प्रविहता अति । भरति अपतनमसि (नु मनि) नवंव प्रभुता । मलोपहनप्रसादे दपण-
वते छाया न मूच्छति । नृद्धे तु (मा) मुग्धावकाशा (भवति) । (वसन्तनिलता)

Marica here boldly proclaims the ideal of Hindu marriage. The wife is the real master of the husband. By her virtues and her behaviour she must so capture her husband as to make him her slave in spite of all the authority that apparently is given to him over her. The illustration in the 2nd half is very vivid. स्मृतिरिति to be construed with स्मृतिराचक्षे and अतस्तदसि by what is known as the वाक्याभिन्याय, or the देहलीदीपन्याय. Dusyanta has more than once spoken of his delusion as terras प्रसाद brightness, polish. In ancient days mirrors were made by polishing pieces of metal such as iron etc. मूच्छति takes effect.

Stanza 33 Construe —अनुदधानस्तिमितमनिना रथेन तीर्णजलधि
अय सप्तदीपा वमुसा पुरा जयति । सत्त्वानां प्रसभदमनान् इह अय मवंदमन (इति
म्याति) । लाक्स्य मरणान् पुन मग्न इति आभ्या यास्यति । (शिवरिणी)

Marica is here foreshadowing, with his divine vision and in an authoritative way, the greatness of the world he is to conquer (मावी चक्रवर्ती) Sarvadamana न च्छात यस्य, अन एव स्तिमिता गति यस्य whose motion will be steady owing to the absence of jelling. Compare II 2 72 S. 12 2 This signifies the almost superlative

power of the monarch for it amounts to saying that the chariot did not touch the earth while travelling. This is shown by the fact that Saivadamana was to cross the ocean in his chariot. Many ancient kings possessed the power of moving in their car in the air and on water. Vide R. 5. 27 सप्तद्वीपाम्—The number of these dvīpas or divisions of the earth varies according to different authorities being four, seven, nine or eighteen, all situated round the mountain Meru, like the petals of a lotus and each separated from the other by a distinct ocean. Jambudvīpa in which Bhāratavarṣa or India is included is at the centre of all these dvīpas. Vide विष्णुपुराण 2. 2. 5, 6, R. 6. 56. N. 1. 5, and व्यासभाष्य on-योगसूत्र 3. 25 पुरा जयति = नूनं जेष्यति यादत् and पुरा, when used with the present give to it the sense of the future and themselves mean verily 'certainly' according to 'यादत्पुराणिपातयोर्लट्' पा. 1. 3. 4 (यादत् भुज्वते । पुरा भुज्वते । निपातावेती निश्चयं णी यत्) सर्वदमन—The Mahābhārata also says that Śākuntalā's son was called so, because he tamed all animals, but speaks of Bhārata as the name which was given him by Duryānta on the recommendation of the gods, when he accepted Śākuntalā. Read आदिपर्व 95 'ततोऽस्य नाम चक्रुस्ते कण्वाश्रमनिवासिनः । कण्वेन सहिता सर्वे दृष्ट्वा कर्मातिमानपुत्रम् ॥ 82 अस्त्वय-वदमन-सर्वं हि दमययसी । न सर्वदमनो नाम कुमारः समपद्यते ॥ 83 'भर्तृयोयं त्वया यन्मदस्मात्तु वचनादपि । तस्माद्भवेत्तव नाम्ना भरतो नाम ते मुतः ॥ 11 जकुन्तला तदा राजा शार्दूलो वनेनैव-कर्मणा । ततोऽग्रमर्हिर्षो कृत्वा सर्वाभरणभूषिताम् ॥ 35 दृष्ट्वा च ततो राजा पुत्रं शकुन्तल तदा ॥ 38 भरतं नाम कृत्वा शीवराज्येऽभ्यपेक्षतु ॥ 39 अ 100 It may be noted that it is this son of Duryānta and Śākuntalā after whom we are called 'Bharatas'. Read 'दुर्यन्तस्य तु दायदो भरतो नाम दीर्यवान् । न सर्वदमनो नाम नामायुतवलो महेन्द्रः ॥ 9 चक्रवर्ती मुतो जज्ञे दुर्यन्तस्य महात्मनः । जकुन्तलाया भरतो यस्य नाम्ना स्य भारता ॥ 10' हरिवंश 1. 32

1. vii 33 4—श्रुतवित्, who has heard the details. vii 33. 7—मनोरथं कलु—How natural it was that Śākuntalā should desire that her father and others in his household should be made aware of the fulfilment of her desires (मनोरथसंपत्तिः) - vii. 33. 8—तु पभावत्—This accounts for Kāśyapa's silence during all these years. When the party that he had sent to Hastinapura returned and reported to him what had happened, he must have seen with his divine sight, the curse of Duryānta and Śākuntalā's departure to the Hemakūta in her mother's hands, vii.

33 9- मामनभिन्दु नृष and इह, when preceded by a preposition, govern the accusative instead of the usual dative, according to कृष्णहोरोपसृष्टयो वयं' १४३ (उपसृष्टपारलभोयं प्रति कारस्तु कारक वयंसह स्वात्) The reading अनभिन्दु is not good. Because Dasyanta had no reason to believe that Kasiyapa had grown even a little angry. In fact the sage must not have become angry at all, as he would have seen that Dasyanta was quite innocent vii 33 10-प्रष्टव्य we have to ask him his priya. I report this matter to him and inquire whether he likes it or not. The use of पृच्छ in this connection is idiomatic vii 33 17 परिवृज्म्व-स्या takes Atmanepada when preceded by सम् अव, प्र and वि, according to समप्रविश्य स्व' पा 1 8 22

Stanza 34 Con ture - विदोवा नव प्रजामु प्रदद्वष्टि भवतु । विततयत् स्वमवि स्वीणि प्रोगयन् । एवम उवाच सा नृपहृन्मायनीये अयोपहृत्य युग नवपरिव्रजान् नयत् । (मायिना)

In this stanza Sage Marici a man who has by his austerities and his erudence risen above all considerations either of the earth or of heaven who is interested neither in this nor in that world and who hence has as it were taken his residence in the mid region, declares one great truth viz the interdependence of earth and heaven. The Dasyanta and Indra of this stanza stand not for two particular individuals of those names, but for earthly and heavenly beings in general as is clearly indicated by the fact that Marici asks them to pass rounds (परिवर्तनं) of hundreds of ages by mutually beneficial actions. Otherwise युगनवपरिव्रजान् would be a grossly absurd exaggeration even in a blessing. What Kasiyapa means to say is that both the worlds should try to help each other and thus pass hundreds and thousands of years in happiness. If there is abundance of rain, people on earth become happy and they perform sacrifices by which the celestials are pleased. Thus their actions become laudable (स्वायनीय) on account of favours (अनुग्रह) conferred on both the worlds. विदोवा is Indra. The word is thus explained (1) विद्वति-वि नन्ने to pierce or root the enemies—इति विद्व भद्वम् आज यस्म (2) विष्णु मनुष्येषु प्रजामु वा भाष यस्य (3) वर्वष्टि इति विट व्यापकम् (from विष् to pervade) विट बीज यस्य. The last two really yield विदोवा which by पुषादरादित्वान् is changed into विदोवा. Then अयोरोन्नेद gives विदोवा in all the three cases. Some however think that विदोवा is also the word for Indra प्राजा विष्णु वष्टि यस्मान् who sends down abundant rain. In his transformation from Vedic to

Purāṇic times Indra has kept his characteristic of sending rain. उभयलोकाः— For similar idea compare 'स्वर्कार्यं वामव कुर्यात् त्व च तस्येष्टमाचरे । सूर्यं समेधयत्यग्निमानि सूर्यं च तेजसा' V v 23, R. I 26 & 16, and गीता 3 31 It should be noted that both in this stanza and in one from the Vikramorvasiyan, which is just quoted, Indra is first expected to perform his duty. This contains an important principle of life. Between the high and the low, the parents and children, the rulers and the ruled, it is the high who must first do their duty and deserve respect from the low. The low certainly must do theirs, but the high being the more responsible and advanced, must lead the way in their mutual beneficial activities. युग is an age of the world. There are four such yugas, कृत्त or सत्य, त्रेता, द्वापर and कलि. They represent a descending order of moral greatness and Kali wherein we are at present, is the worst and the shortest of them all.

vii. 34 1—भरताना नटाना वाक्य भरतवाक्यम् the actor's speech भरतवाक्यम् means the stanza which is recited by all actors at the end of the drama. It is a stage-direction (It is wrong to print it as a part of the king's speech) and means that all actors have now to assemble on the stage and recite the stanza in the manner of a chorus. The drama is now over and the assumption of characters falls off. The actors appear on the stage as actors and not as Dusyanta, Mithila and others. That is why the stanza is called भरतवाक्यम् and not as राजवाक्यम्. The Bharatavākya usually contains an expression of the poet's general good wishes, conveyed through the actors. Raghava points out that the word भरत is used instead of नट because no नट is supposed to speak after the प्रस्तावना. It is likely the word भरत is chosen for this stage-direction in order to commemorate the memory of the sage Bharata the reputed founder of the science of music and dramaturgy. The practice of reciting a भरतवाक्यम् is found even now on the modern Indian stage.

Stanza 35' Construc.—पाथिवं प्रकृतिहिताय प्रवर्तताम् । श्रुतमहता नरस्मृती महोद्यताम् । पथिवार्थवित् आत्मभू नाबलोहित ममापि च पुनर्मम क्षयवतु । (रुचिरा)

This stanza contains the last desires of the poet's heart. He begins by wishing well for all his fellow beings. He then thinks of the particular class to which he belongs himself viz the

eminent in learning (श्रुतमहत्) He wishes that people should listen to the words of such men. If kings strove for the welfare of their subjects and the subjects followed the words of the eminently learned, happiness would reign in the world. The poet then looks to himself. It appears to him he has fulfilled his life's mission. He has come to the end of his literary career. He finds there is nothing else for him to do, nothing in this world to achieve. He is reminded of rebirth, wherein perhaps he may have something to do. But as a devout Hindu he prays to his favourite god that he may be spared birth again (पुनर्भव) (३) महिदत्ताम् be honoured. परिमलशक्ति these power is all encompassing, every where diffused. Vide ११ It is significant to note though the names Siva in his individual character (निरलक्षित) he describes him in terms of the Highest Brahman (नीललक्षित as an epithet of Siva, is explained as dark or blue in his throat (compare नीलवण्ड), because he has kept there the deadly poison Hla, kala and red in his matted hair or वण्ड आत्मभागे नील, इतराङ्गे देवभागे अहित । or 'नील यो ममाद्य तु ग्मावन आहित दिपा । नीलकोटित इत्येव ततोऽहं परिकीर्तित ' (मन्दपुगण) । , । , । , ।

The Śhikuntalā contains two unions between the hero and the heroine. The first takes place in the third Act in the romantic Vetasā bower on the Malini, where there is nobody to disturb the privacy of the lovers. The second occurs in the holy hermitage of the divine sage Velmā on the mountain Hemakūṭa, far removed from the hurly burly of mortal life, where all the best excellent opportunities for enjoyments are sorely neglected. The first is the union of the flesh the second the commingling of souls. In the case of the first, one young, beautiful, blossoming forest girl, endowed with all the charms and luxuriance of youth, attracts a smart, dignified looking, majestic gentleman from the city, who also proves no less attractive to her. In the case of the second, a repentant sinner, purged of his sins by ceaseless sorrow and sanctified by association with heavenly beings, reunited with his wife, who has grown emaciated owing to rigorous vows of asceticism and whose luxuriant shining tress is transformed into the serene majesty of a hermit. In the Vetasā bower Dusyanta meets with a blossoming bud, whose ripeness is not yet revealed, a young girl, who scarcely has an idea of what marriage means, for she is as yet unknown to love. On

the Hemakūta, he stands, face to face with a full blown flower, that has rendered all that mount un-replete with its sweet odour, a matron, who possesses all the dignity of motherhood, the true purpose of a woman's life. In the bower on the Mālīnī Dasyanta descends with all the chivalry of a gallant lover to fan his enchanting beloved and shampoo her lotus-accents, as she lies there on a bed of flowers with lotus-leaves covering her bosom and a lotus-stalk encircling her hand the lascivious beauty of her person fully exposed to his view. On the Hemakūta a goddess dressed in dusky garments, her hair hanging loosely un-cared for on her back and her fair face emaciated with vows stands before the king and he cannot but prostrate himself before her. At the time of the first union the sage Kṛśyapa is away and is not likely to return for months together and the parties in their heart feel an anxious concern as to how he will view their action. But the gods themselves are interested in the second union, which is witnessed and congratulated upon by the king of gods' representative and blessed by the father and mother of the entire mortal and immortal creation. On the first occasion it is a mere chance that throws the sage's charming daughter on the king's way when he has been out hunting but the second time he pays a terrible price for her sight, for he has to pass days together in the most excruciating mental agony before he sees her on the Hemakūta. The first union was by its very nature bound to be transitory as can be judged from Hamsapatrik's song while the second was by its very nature again permanent for 'apart from the inner spiritual considerations, it is easy to see that what is easily obtained is as easily lost and what comes after long anxious expectations and strenuous striving is much prized and permanent.

It will thus be seen that the union that takes place in this Act is in every way different from the previous one in Act III and a special kind of preparation was necessary for this. We have seen Dasyanta's preparation in the previous Act and Sakuntalā's, we know has begun long ago. The poet does not give us a glimpse into the life that Sakuntalā led in separation, but we can easily see that it must have been a terrible experience for her. But what has she done, to deserve all these sufferings? We are now in a position to answer this question. The great

problem that Kālidāsa set before him in writing this drama was to trace the development of earthly love into heavenly love, of love that is self-centred into love that is universal. Sakuntalā's love in the first four Acts was a love purely earthly and self-centred to a degree. She was so engulfed in its limited character that she was conscious of nobody else in the world except her lover. Her thoughts were centred on Duryanta and her whole life consisted of him. In her absorption she could not take note of even such a great personage as Durīṣṭas. And her punishment was instantaneous and terrible. To pass six or seven long years with single handed devotion to her lord who she had every reason to believe did not deserve it and with a full consciousness that she had been unjustly wronged must have proved terribly trying indeed. But these trials were necessary to purify her love of its earthly elements and to make it divine and to raise herself to the dignity of a goddess before whom the erstwhile repudiator must humbly prostrate and to establish her unquestioned superiority (प्रभुता) over her husband even when he too is changed and has reached a higher level.

Kālidāsa's uncommon skill is shown in his refusing to send Sakuntalā back to her father's hermitage for this spiritual preparation. The father's roof is not the proper place for a discarded wife to go to. Her stay there under such circumstances becomes unbearable. A change of scene and surroundings was necessary for Sakuntalā. The old familiar grove of Kāśyapa, her two loving friends and her numerous 'kinsmen of forest residence', trees, creepers and deer, would certainly have welcomed her and sympathised and wept with her in her grief. But they would not have been useful in the elevation of her love from earth to heaven. On the contrary they perhaps would have chained her down to earth and even if restoration had taken place under these circumstances after the ring was found Sakuntalā would have been no better than probably a more fortunate Hamsapadikā. But that was not what the poet aimed at. For his purpose absolute purging of Sakuntalā's soul was necessary and no better place for this could be found than the serene hermitage of the parents of the gods, where the trees were reared by the mother of Indra herself.

This spiritual union between Duryānta and Sākuntalā forms the central theme and purpose of the seventh Act. As an important step to it the poet introduces the scene between Duryānta and Sarvadāmana. This scene is one of the most appealing in the whole range of Sanskrit dramatic literature and the poet has touched here many a delicate chord of human nature. A compliment was once paid to Shakespeare by a high critical authority that his children speak like children and the same compliment is due to Kālidāsa in this scene. Though possessed of un-boy-like strength the boy Sarvadāmana is so much like any other boy of the world that he fails not in appealing to every reader. The father's affection for his son has been depicted with rare skill and insight. We have already seen how st. vii.17 enraptured Chezy. The various steps by which the recognition of Sarvadāmana is brought home to Duryānta find a parallel in Bhavabhūti's Uttaraśāmacarita, where a similar situation is arranged between Rāma and his two sons Lava and Kuśa. Though differing in certain details necessitated by the difference in the circumstances of the two cases the comparison is both instructive and important. Bhavabhūti evidently had Kālidāsa's Sākuntalā Act vii before him when he wrote the sixth Act of his Uttaraśāmacarita. But in handling a similar situation it is easy to see that the great master of pathos cannot rise to the level of Kālidāsa's art of plot-construction.

Another important scene in the seventh Act is the one in which the curse of Durvāsas was made known to Duryānta and Sākuntalā. This scene was necessary for the complete and permanent blending of the two souls. Duryānta, indeed, had repented and suffered terribly. He explained to Sākuntalā that a mighty unaccountable delusion had possessed his mind when he repudiated her and he prostrated himself at her feet. Sākuntalā in the nobility of her mind and her true Aryan devotedness to her husband even when she knew he had wronged her grievously, forgave him. But what guarantee had she that the mighty delusion might not come over her husband again in an equally unaccountable manner? This fear would always haunt her and the consciousness that once at least Duryānta had proved treacherous to her would also rankle in her mind though it would not in any way affect her devotion to him. Duryānta also

would not feel quite at home in the presence of his virtuous wife, doubly proved to be so now owing to her devoted observance of the vow of chastity in the long separation, because the thought that he had unduly neglected such a paragon of virtue would always trouble him. In order to quiet the minds of both these purified lovers the knowledge of the curse was an absolute necessity.

One fact in this connection generally escapes notice and it is this that the curse is made known to Sakuntalā after she is completely reconciled to the king. What is the significance of this? Would it not have been more just to Sakuntalā, if she had been informed of the curse before she met Duryanta? For, then, she would have been able to see him with a freer mind unburdened with the consequences of having suffered an unjust, wilful and unmerited wrong. To this the answer is that this view is not correct. The poet has two important motives in imparting to Sakuntalā the knowledge of the curse after the reconciliation. First he wants to exalt her character by depicting her to be ready to forgive her husband, even when she is not completely satisfied with his innocence. Secondly, he wants to show that her love has developed into the spiritual which does not take the past into consideration but is ever ready to forgive the repentant sinner. If she had been made aware of the curse before her second union would have looked earthly and her rigorous penance during all those long sorrowful years would have served no great purpose. For, with the assurance of Duryanta's innocence which the knowledge of the curse would have conveyed to her, she would have appeared to have been moved to the reconciliation by a kind of selfish motive. 'He discarded me under the influence of the curse. He is innocent in the matter of my repudiation. He is really good and affectionate at heart and is not likely to treat me in the same way again.' Why should I not accept him? Such would have been her reasoning then. As the scene stands at present she says to herself 'He has sinned no doubt, but has repented and suffered terribly in consequence. A repentant sinner always deserves compassion. I must accept him.' While in the first the idea of self is prominent and an anxiety to secure one's own happiness is observed the second takes no account of self, but looks to sufferings and consequent elevation of the sinner alone.

The first is the reasoning of an ordinary woman of the world, the second that of a goddess. The arrangement of this scene thus amply demonstrates Kālidāsa's rare poetic skill and insight. We already have had occasion to remark that if Sakuntalā had known the curse of Durvāsas in her separation half the charm of her character would have vanished. That is why the poet keeps her in ignorance of it till the last moment.

In the seventh Act of his Uttarañācārīta Bhavabhūti also brings about a union between Rāma and Sītā after their separation in Act i and the way in which these two masters of Sanskrit drama handle a somewhat similar theme is worthy of comparison. We here want to refer only to the final event. The circumstances attending the abandonment of Sītā are quite different from those in the case of Sakuntalā. Rāma is perfectly conscious of Sītā's innocence, but has no courage to act according to his conscience and assert it against the wishes of his people, which, put in dignified language, means that he places his public duty over his private obligation. Bhavabhūti does not trouble himself with the development of earthly love into divine love, but his problem is how to terminate this unnatural separation, which for all practical purposes appears endless consistently with Rāma's scrupulous regard for his duties as king, the most important of which is to please his people. Rāma was always ready to take Sītā back if he could do so without offending his subjects and Sītā's mind was made quite clear towards Rāma by the incidents described in the third Act. But the question of getting over the extraneous factor of public will, which had caused the separation and which stood as the impediment to their union was as unsolved as ever. Bhavabhūti, therefore, had to make an appeal to the people on behalf of his Sītā and the populace severely reprimanded by the divine Arundhatī, at last consented to the reunion of Rāma and his unjustly discarded consort.

As we turn the last page of the Uttarañācārīta we do not, however, feel quite the same kind of relief that we do when we close the Sākuntala. For, we know that the union between Rāma and Sītā is based on an external factor viz. the consent of the people. They are now reprimanded by Arundhatī and they bow down to Sītā. But there is no knowing when they will change their mind, for the will of the populace is as fickle

as the tide of the sea. And we feel sure that if they again began to murmur about Sita's virtue, Rama with his readiness to sacrifice everything for their pleasure would not hesitate to abandon her again. Thus the weak point in the union of the *Uttararāmacarita* lies in the fact that it is ultimately based on an external factor. It might be that this was inevitable in the circumstances of the case. But still the fact is there that this was so. The union of Dusyanta and Sakuntala on the other hand is based on their mutual love, purged of all material considerations, and when we witness it, we feel confident that it would be attended by uninterrupted bliss.



APPENDIX—A

DEFINITIONS OF SOUL DRAMATIC NĀNDĪ

नान्दी—generally consists of a benedictory stanza or stanza in praise of some favourite deity or deities, with which a play in Sanskrit begins. Technically it forms one of 22 parts such as Pratyāhāra, Aṅgastara etc. that constitute the the Pūrvarāṅgī. This latter is an elaborate religious ceremony which, according to Bharata it is necessary to go through before a play commences. For interesting details vide Bharata's Nāṭyaśāstra Adhyāya 5 called Pūrvarāṅga-vidhāna. Later authorities left it to the dramatist's option to go through all the items of the Pūrvarāṅga or not. But the Nāndī was compulsory. In many dramas the first words which the Sūtradhārā utters after the Nāndī is recited are दृश्यमस्ति विस्तरणं. These words occur even when the Nāndī consists of a single Anuṣṭubha stanza and there is no vistāra or prolixity of any kind. In such cases the vistāra refers to the other parts of the Pūrvarāṅga.

महादृश्यवस्तुन पूर्वं दृश्यमस्ति विस्तरणं ।
कुर्वाणोऽपि प्रकुर्वन्ति पूर्वदृश्यां च उच्यते ॥ 22
प्रत्याहारविकल्पदृश्यान्वस्य भूयानि यद्यपि ।
तथाप्यवश्यं कर्तव्या नान्दी दिव्योपज्ञानये ॥ 23
आशीर्वाचनयुक्ता स्तुतिर्मेमांस् प्रवृज्यते ।
देवद्विजनृपादीनां तस्माच्चान्दीति मणिता ॥ 24
मदृश्यान्वस्य चन्द्राब्जकोलकैर्गव्यनिर्वा ।
पूर्वयुक्ता द्वादशनिर्घटाभिर्वा पठ्यते ॥ 25 साहित्यदर्पण 6
नान्दी कृता भवा पूर्वभाषीर्वाचनयुक्ता ।
अष्टादशपदयुक्ता विचित्रा वेदनिर्मिता ॥ नाट्यशास्त्र 1. 23
सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रित ।
नान्दी पठेद्द्विजनिर्घटाभिर्वाप्यलकृताम् ॥ Ibid 5. 98.
प्रत्यस्तपदविन्यासा चन्द्रसकौर्तनान्विता ।
आशीर्वादिपरा नान्दी योज्येय मद्रगन्विता ॥
अत्रचिद् द्वादशपदा नान्दी काचिदष्टपदा तथा ।
सूत्रधार. पठेदेता मध्यम स्वरमाश्रित. ॥

चन्द्रमवीर्तनं यत्र नन्दधीनो रसो मन ।

प्रीते चन्द्रममि ग्धीता रसथीरिनि मालुकि ॥ सगीतसर्वस्वे

This is explained as नन्दनि देवता अस्याम्, नन्दिरानन्द तस्या इय नान्दी, or नन्दयनि देवतादीन् इति

सूत्रधार—नाट्यापकरणादीनि सूत्रमित्यभिधीयन् ।

सूत्र धारयतीत्यर्थं सूत्रधारो निगद्यत ॥

आसूत्रयन् गुणान् ननु क्वेरपि च वस्तुन ।

रद्गप्रसाधनप्रोढ सूत्रधार इहोदित ॥

नाट्यस्य यदनुष्ठानं तत् सूत्र स्यात् सवीजकम् ॥

रद्गदंवनूजाङ्कितं सूत्रधार उदीरित ॥

वर्तनीयकयामूत्रं प्रधानं यन् सूच्यते ।

रद्गमूत्रमि समासाद्य सूत्रधार स उच्यते ॥

प्रस्तावना or—नटी विदुषा यापि पारिपाश्वक एव वा ।

आमुष्म सूत्रधारेण सहिता सलाप यत्र कुर्यते ॥ 31

चित्रैर्वाग्ने स्वकायां यं प्रस्तुतास्तेपिभिर्मिष ।

आमुष्य तत्तु विज्ञेय नाम्ना प्रस्तावनापि सा ॥ 32

The dramatic Prastāvanā is of five kinds

प्रस्तावनाभेदा—उद्घृष्ट्यैव वयोद्धान् प्रयोगानि शयन्तथा ।

प्रवर्तनावलगितं पञ्च प्रस्तावनाभिद ॥ 33

The Prastāvanā of the Sākuntala is of the Prayogātisāya type which occurs when a character enters on the stage after he has been referred to by the Sūtradhāra in his speech with some such expression as 'Here he is' Here the Sūtradhāra refers to Duryanta as 'एष राजव दुष्यन्त' Therefore this Prastāvanā belongs to the Prāyogātisāya type.

प्रयोगातिशय—एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगेन ।

पात्रप्रवेशो यत्रैव प्रयोगानि शयो मत ॥ दशरूपक

एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगत ॥ १

प्रवेशसूचनं यत्र प्रयोगानि शया हि स रसार्णवमुपाकर ॥ 156-7

According to Viśvanātha the Prastāvanā of the Sākuntala is of the Avāgata type, which occurs when another purpose is achieved by mingling it with a different matter or when something else occurs in a matter that is in hand.

अवलगितम्—यत्रैव समावेशात् कार्यमन्यत् प्रसाध्यते ।

प्रयोगे खलु तज्ज्ञेय नाम्नावलगितं द्रुये ॥ साहित्यदर्पण ॥ 38

यत्रैकत्र समावेयात् कार्यमन्यत् प्रसाव्यते ॥

प्रस्तुतेऽन्यत्र बान्धवत् स्यात्तच्चावलम्बित द्विधा ॥ दशरूपकम् ॥ 14, 15

विष्कम्भकः—The plot of a drama is divided into two parts, one and that has to be suggested and the other which is to

प्रवेशकः be seen or heard The former is suggested by five kinds of Procludes or Interludes viz विष्कम्भ or विष्कम्भक, चूलिका,

अद्वयस्य, अद्वयवतार and प्रवेशक.

द्वेधा विशागः कर्तव्यं सर्वस्थापीह वस्तुन ।

सूच, मेव भवत् किंचिद् दृश्यव्यवस्थापरम् ॥ 56

नारसोज्ज्वलितस्तत्र समूह्या वस्तुविस्तर ।

बृह स्तु मधुरोऽन्तरसनावनिरन्तर ॥ 57

अर्थोपक्षेपकै सूच्य पञ्चभिः प्रतिपादयेत् ।

विष्कम्भचूलिकादकास्यादकावतारप्रवेशकै ॥ 58 दशरूपक

वृत्तवतिष्ठमाणा कथाशाना निदर्शक ।

सक्षिप्तायंसु विष्कम्भ आद, अद्वयस्य वक्षितः ॥ 59

मध्येन मध्यमाभ्या वा पात्र, भ्या समयोजितः ।

शुद्धः स्थात् स तु सकीर्णो नीचमध्यमकल्पितः ॥ 60

प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।

अद्वयवतारविशेषः शेष विष्कम्भके यथा ॥ 61 साहित्यदर्पण 6

A Viskambhaka or Prelude may specifically be differentiated from a Pravāsaka or Interlude as follows (1) A Viskambhaka is of two kinds śuddha (pure) and sankīrna (mixed). In the pure one or two madhyama (second-rate) characters take part, while in the mixed there is a combination of nīca (low) and second-rate characters. No such distinction is possible in a Pravāsaka, as only low characters take part therein (2) A Viskambhaka may be either in Sanskrit (as in śuddha), or in Sanskrit and Prākṛta (as in mīśra). A Pravāsaka is always in Prākṛta (3) A Viskambhaka comes at the beginning of an Act & may stand at the beginning of even the first Act. A Pravāsaka has to be between two Acts and hence cannot come at the beginning of the first Act.

नाट्योक्तयः The dramatic plot is again divided into three or kinds according as it is meant to be heard by Stage- all the characters (sarvāśrāvya), or by some particular

directions characters only (nyatāsrāvya) or by none at all (asrāvya). The varāsrāvya is prakāśa the nyatāsrāvya is either janāntika or apavṛtta and the asrāvya is āvagata. The difference between janāntika and apavṛtta lies in the particular gesticulations that accompany them.

प्रकाशम्—नाट्यप्रथमपर्यन्तं पुनर्वस्तु त्रिष्यन्त ॥ ६३

and सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।

स्वगतम्—सर्वश्राव्यं प्रकाशं श्राव्यं इदमेतं मतम् ॥ ६४

जनान्तिकम्—त्रिपताकाकरणाद्यनपवायान्तराभ्याम् ॥ ६५

अन्योयामन्त्रेण यत् स्यात् जनान्त-सङ्जनान्तिकम् ॥ ६६ दशरूपक १

अपवारितम्—तदभवेदपवारितम् ।

अहम्य तु मदम्यम् परावृत्त्य प्रकाशयत ॥ माहित्यदर्पण ६ ३८.

आकाशभाषितम्—विश्वीचीत्यवमादि विनाशान्न वशीनि यद् ।

or श्रुतिवानुक्तमप्यवन्त स्यादाकाशभाषितम् ॥ माहित्यदर्पण १ ६७

आकाशे—दूरस्थाभाषणं यत् स्यादगरीरनिवदनम् ।

अरीरान्तरित-वाच्यं तत्राकाशे निगद्यते ॥ भट्ट

It should be remembered that आकाश is of two kinds. The first is illustrated in III 2 and the second is found in IV 10 1 of our play. The above definition from the Daśarūpaka and दूरस्थाभाषणम् from Bhārata's definition are applicable to the first variety of आकाशे for which see also pp 311 312 above. The second आकाशे is defined by Bhārata's अगरीरनिवदनम् । परान्तराक्षि वाच्यम्. It consists of the utterance of an incorporeal voice i.e. the utterance of some superhuman beings such as the wood land deities in the present case who remain invisible. While the first serves the purpose of avoiding the unnecessary introduction of a new character, in the second, the speaker being superhuman cannot be introduced at all.

विदूषकः—कुमुदसत्ताद्यभिषेकमवपुष्येप्रभाषादेः ।

हास्यकरः कण्ठरश्मिद्विदूषकः स्थानं स्ववर्णनं (स्ववर्णनं भोजनादि) ।

माहित्यदर्पण ३ ४२

जया हास्यकृच्च विदूषकः । दशरूपक २ ७

विदूषकः—विदूषकः कवचावसंहास्यकारी विदूषकः । मुद्राकरः

कण्ठरी—ये नित्यं मयसपता वामदोषविवजिता

APPENDIX B

An Index to Subhāṣitās in the play

(The numbers in brackets refer to the pages of this edition)

अङ्गनायैपि मनसिज रतिमुमयप्रार्थना कुरुते ।	(३२)
अचेनन नाम गुण न दृशयत् ।	(१४८)
अशातहृदयेष्वेव वंरीभवति सौहृदम् ।	(१२०)
अननुषु विमवेष्टु ज्ञानस्य सन्तु नाम ।	(१०६)
अतिस्नह पापशङ्करी ।	(९८)
अथवा अनायं परदारव्यवहार ।	(१८२)
अथवा भविष्याना द्वाराणि भवन्ति सर्वत्र ।	(१०)
अनतिनमणीयानि श्रयासि ।	(१७२)
अनियन्त्रणानुयोगस्तपस्विजनो नाम ।	(२३)
अनिर्घर्णनीय परबलदम् ।	(११०)
अपि आचरितव्यमभ्युदयकालेषु ।	(१८९)
अरण्ये मया रुदितमासीत् ।	(३४)
अयों हि कन्या परकीय एव ।	(१००)
अवश्यमाव्यचिन्तनीय समागमो भवति ।	(१४५)
अविश्रमोऽयं लोचनान्धाधिकार ।	(१०४)
अस्त्येदं यत्समाधिप्रीकृत्य देवानाम् ।	(२२)
अहन्यहन्मात्मन एव तावज्ज्ञातु प्रमादस्सलित न शक्यम् ।	(१६३)
अहो ईदृशी स्वकार्यपरता । अस्त्य मतापेन अहं रमे ।	(१४४)
अहो चेष्टाप्रतिरूपिका कामित्रनमनोवृत्ति ।	(२४)
अहो विघ्नवत्य प्राथितार्यमिदं ।	(७०)
अहो सर्वास्ववन्द्यामु रमणीयवमाङ्गनिविद्यमाणाम् ।	(१३८)
इदं तत् प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते ।	(११७)
इष्टप्रवासजनिताभ्यवलाजनस्य दुःखानि भूतमतिमात्रसुदु सहानि ।	(७८)
ईदृश नाम सुसोपनत रूप दृष्ट्वा कोऽप्य विचारयति ।	(११४)
उपपन्ना हि दारेषु प्रमुता सवतोमुखी ।	(१२१)
उत्सर्पिणी खलु महता प्रार्थना ।	(१७५)
उत्सवप्रिया मन्त्र मनुष्या ।	(१३७)
एव भो सन्ततिच्छेदनिरवल्म्बाना कुत्रना मूलपुरुषावसान सपद पर-	
मुपतिष्ठन्ते ।	(१५९-१६०)
एवमादिभिरात्मकार्यनिर्वर्तिनीनामनृतमयवादमधुमिराकृत्यन्ते विषमिणः ।	(११८)
एष नामानुग्रहो यच्छ्रुत्वा दवतार्य हस्तिस्कन्धे प्रतिष्ठापितः ।	(१३०)
अदोदकान्त स्निग्धो जनोज्ज्वलन्त्यः ।	(९४)
ओत्तुम्यमात्रमवसाययति प्रतिष्ठा ।	(१०५)

सहकारमन्तरेणातिमुत्तलता पल्लविता सहते ।	(५९)
दानी क्षरोरनिर्वापयिषी शारदी ज्योत्स्ना पटान्तेन वारयति ।	(६१)
कदापि सत्पुरुषाः श्लोकपात्रात्मानो न भवन्ति ।	(१४३)
कष्टं खल्वनपत्यता ।	(१५८)
किमत्र चित्र यदि विद्यान्वे अशाटकलेखागनुवर्तते ।	(५९)
किमिव हि मयुराणा मण्डन नाकृतीनाम् ।	(१३)
किमीश्वराणा परोक्षम् ।	(१८९)
कुत किल स्वयमक्षिणी आकुलीकृत्यायुकारणं पृच्छामि ।	(३३)
को नामोष्णोदको नवमालिका सिञ्चति ।	(७७)
कोऽप्यो वृत्तब्रह्मादृग्धु प्रभवति ।	(७५)
गण्डस्योपरि पिण्डकं सवृत्त ।	(३१)
गुणवते कन्यका प्रतिपादनीया ।	(७३)
गुर्वपि विरहदुःखमाजावन्ध साहयति ।	(९५)
वृत्तकलिका दृष्ट्वोन्मत्ता परभृत्तिका भवति ।	(१३३)
छाया न मूर्धति मलोपहतप्रसादे शुद्धे तु दर्पणतले मूलमावकाशा ।	(१९४)
ज्वलति चालितेन्यनीजनिविप्रकृत पन्नग फणा कुक्षे ।	
प्रायः स्व महिमानं क्षोभात् प्रतिपद्यते हि जनः ।	(१६७)
तमस्तपति धर्माशौ कथमाविर्भविष्यति ।	(१११)
तेन हि कद्रुसमवायचिन्हं प्रतिपद्यता कृता कुमुदम् ।	(१८०)
विशदकुरिवान्तराले तिष्ठ ।	(४८)
धूमाकुलितदृष्टेर्यजमानस्य पावक एवाहुतिः पतिता ।	(८१)
न खलु मा नापितरी भर्तृवियोगदुःखिता दुहितर द्रष्टुं पारयत ।	(१४५)
न खलु धोमता कश्चिदविषयो नाम ।	(९६)
न सादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति ।	(७२)
ननु गर्भं पित्र्यं स्विद्यमर्हति ।	(११९)
ननु प्रवातेऽपि निष्कम्पा गिरयः ।	(१४३)
न प्रभातरन् ज्योतिरुदेति वसुधातलात् ।	(२२)
नन्वसरोपसर्पणीया राजान ।	(१२९)
प्रतिपान्यावसरः सलु प्रस्ताव ।	(१७५)
निमृत्तमिति चिन्तनीयं भवेत् । शीघ्रमिति मुकरम् ।	(५०)
प्रवलनममेवप्राया शुभेषु हि वृत्तयः । स्वयमपि शिरम्यन्ध क्षिप्त्वा	
धुनोत्य हिमद्रक्या ।	(१८७)
बलवदपि शिक्षितानामात्मन्यप्रत्ययं जेत ।	(२)
बहुधनत्वात् बहुगल्भीकेन तत्र भवता भवितव्यम् ।	(१५९)
बहुवल्लभा राजानं श्रूयन्ते ।	(६५)
भवन्ति नम्रास्तरवः फणगमैर्नैवाम्बुभिर्दूरविलम्बिनो घनाः ।	
अनुदृताः सत्पुरुषाः समृद्धिभिः स्वभाव एवैष परोपकाङ्क्षिणाम् ।	(१०९)
भावस्थिराणि जननान्तरसीहृदानि ।	(१०३)
मनोरथा नाम तदप्रपाना ।	(६८५)

भूच्छतृयमी विकारा प्रायणैवमस्तपुः ।	
यया कस्यापि पिण्डखजूरम्बुजितस्य तित्तिष्यामभिराघो भवत ।	
यद्वनसः कुञ्जली ग विडम्बयति तत् किमस्मिन् अभावण ननु नदीवेगस्य ।	(१३३)
रधरोपनिपातिनोजन्या इति यदुच्यते तदव्यभिचारि वच ।	(१४०)
राजदक्षितव्यानि तपोवनानि नाम ।	(१७)
रुमत, वा प्राययिता न वा श्रिय श्रिया दुरापवयमीप्सितो भवत् ।	(६१)
विवक्षित हृद्यनुक्कमनुताप जनयति ।	(६४)
वणिना हि परपरिग्रहसहयेपपराङ्मुखी वृत्तिः ।	(१२२)
विकार खड्ग परमाथतो ज्ञात्वानारम्भ प्रतीकोऽस्य ।	(५५)
विनीतदेपण प्रवेष्टव्यानि तपोवनानि नाम ।	(१०)
मता हि मदेहपदेषु वस्तुषु प्रमाणन्त करणप्रवृत्तय ।	(११५)
मतीमपि ज्ञातिकुलकस मया जनोऽयया भतुमती विगड्यते ।	(११३)
सर्व का तमारमीय पश्यति ।	(३९)
मर्व तत् किल मत्परायणमहो कामी स्वर्त पश्यति ।	(३२)
सर्व प्राथितमयमभिगम्य सुखी सपश्यत जतु । रातां तु चरितायता	
	दु स्रोतरेव । (१०५)
सर्व सगन्धेषु विश्वविति ।	(११८)
सहज दिल यः निन्दित न खलु तन कम विवर्जनीयम् ।	
पणुमारणक मन्त्रणोनुकम्पामदुरेव श्रात्रिष ।	(१२३)
मागदमुजित्वा कुत्र वा महानघवनरति ।	(५९)
सिध्यन्ति कमसु महत्स्वपि यन्निद्याग्या सभावनागुणमवेहि तमीश्वराणाम् ।	(१६९)
मत्रीणामगिक्षितपटुत्वममानुषीषु सदन्यो विमुक्त या प्रतिग्रायवत्य ।	(११९)
स्निग्धजनसविमर्श हि दु स सहपवदत् भवति ।	(५७)
स्वाधीनकुलाला सिद्धिमन्त ।	(११४)
हसो हि क्षीरमादत्त तमिथा वश्यवत्य ।	(१६५)

APPENDIX C

SANSKRIT STANZAS IN APPRECIATION OF KĀLIDĀSA

In this Appendix we collect in one place stanzas, which glorify Kālidāsa as a poet. Many of these stanzas are by unknown authors. We shall be obliged if anybody can point out to us the exact authorship of those that are designated as कस्यापि. Any similar stanzas, not included in the following list, would also be welcome.

- (1) निर्गन्तासु न वा कम्य कालिदासस्य सूक्तिषु ।
प्रीतिर्भङ्गुरसाक्षात् सुञ्जरीष्विव जायते ॥ वाण-हर्षचरित Introd-
uctory stanzas 16
- (2) नाकूतमधु-कोकिलविलासिनीकण्ठकूजितप्राये ।
त्रिधासमयेऽपि मुदे रतलीलाकालिदासोक्ति ॥ गोवर्धनाचार्य आर्या-
स नमती Intiuctory stanzas 36
- (3) यत्प्राञ्जोररिचकुरनिकर कर्णपूरो मयूरो
भासो ह्राम कविकुलगुरु- कालिदासो विराजस ।
हर्षो हर्षो हृदयवसति पञ्चवाणस्तु वाण .
तेषा तेषा कथय कविताकामिनी कौतुकाय ॥ जयदेव प्रसन्नराघव । 22
- (4) भामो रामिल्लोमिलौ वररुचि श्रीमाहसाङ्क. कवि
मेण्टी भारविकालिदासतरला- स्कन्ध. मुवन्धुस्त य ।
दण्डी वाणदिवाकरी गणपति. कान्तञ्च रत्नाकर
मिठा यम्भ भरस्वती भगवती के तस्य सर्वेऽपि ते ॥ राजशेखर,
गाङ्गाधरपट्टति No 188
- (5) माधश्चोरो मयूरो मुररिपुरमरो भारवि सारविच
श्रीहर्ष कालिदासः कविरथ भवभूत्याह्वयो भोजराज
श्रीदण्डी डिण्डिमान्य श्रुतिमुकुटगुरुभल्लवो भट्टवाण
न्याताञ्चान्ये मुवन्धवादय इह कृतिभिर्विज्वमालहादयन्ति ॥ विज्वगुणादर्श
चम्पू st 549
- (6) एकोऽपि जीयते हन्त कालिदासो न केनचित् ।
शृङ्गारे ललितोद्गारे कालिदासत्रयी किमु ॥ राजशेखरस्य
भूक्तिमुक्तावलि
- (7) येनायोजि न वेष्म म्भिरमर्थविधौ विवेकिना जिनवेश्म ।
स जयता रविनीनि कविनाधिनकालिदानभारविनीनि ॥ Author
Inscription of Pulakesin II, dated Sala 556 = A. D
634—5

- (8) श्रीकालिदासकविवर्यसरस्वतीय
किं वर्णयाम्यनिराग्मबाहिनीनि ।
यन् कालिका भगवती शुचिमावयागार
यस्यामहा मुहुरनुग्रहमादधाति ॥ ब्रिहत्या अष्टमा मृगशिरा 417 18

0-7164 It should be noted that the following words in this stanza are pronomistic रमबाहिना (1) flowing with sentiments (2) a river कालिका (3) the goddess Kali (4) a line of clouds शुचिमाव (5) ure decoration (6) the presence of the month of शुचि or आषाढ

- (9) कालिदासविरा सार कालिदास सरस्वती ।
चतुर्मुखोऽथवा साक्षान् विदुर्नाय नु मान्ता ॥ मर्त्याथस्य
- (10) अनघा गुणसंपूर्णा समुचितविच्छिन्नवृत्तिरातिरमो ।
प्रस्तुतरससदोहा सरस्वती जयति कालिदासस्य ॥ जभिरामस्य
- (11) घन्वन्तरि क्षणकाऽमरसिंहसदनु
वनालमदृष्टकपरेरकालिदासा ॥
म्याता वराहमिहिरा नृपते सभाया
रत्नानि वै वरश्चित्रव धिक्कमस्य ॥ ग्यातिविदाभग्न 22 10
- (12) बाल्मीकिरजनि प्रशान्तिगुणा व्यामन लीलावती
वैदर्भी कविता स्वयं वतवती श्रीकालिदास वरम ।
यामूतामरसिंहमाधयानिवान् समजराणाग्मा
दुन्ध्यालवरणा स्थलमूनुपदा क वा जन नातिता ॥ कस्यापि
- (13) उपमा कालिदासस्य भारवरधगौरवम् ।
दण्ठिनपदगालित्य माध मन्ति त्रया गणा ॥ कस्यापि
- (14) उपमा कालिदासस्य नाट्यष्टेति मत मम ।
अर्थोत्तरस्य विज्ञासि कालिदासा विनिव्यत ॥ कस्यापि
- (15) काव्येषु नाटक रम्य तत्रापि च शकुन्तला ।
तत्रापि च चतुर्थोऽङ्कश्चैव द्वाकचतुष्टयम् ॥ कस्यापि
- (16) कालिदासस्य सप्तम्यमभिज्ञानशकुन्तलम् ।
तत्रापि च चतुर्थोऽङ्कश्चैव द्वाकचतुष्टयम् ॥ कस्यापि
- (17) गान्धर्वचतुर्थोऽङ्कश्चैव द्वाकचतुष्टयम् ।
न सर्वममना यस्यात् पञ्चमार्जुन ततश्चिह्न ॥ कस्यापि
- (18) पुरा कवीना गणनाप्रमदार्गे कनिष्ठिकाधिष्टितकालिदासा ।
अद्यापि तत्तुल्यकवरमावादानामिका साधवती बभूव ॥ कस्यापि
- (19) कालिदासत्रयिना नव वया माहिष दवि भगवत् पय ।
गारदन्तुरवला च वामरा स्वर्गमौम्यमुपभुञ्जन् नरा । कस्यापि
- (20) वयं कालिदासाद्य नवया वयमप्यमी ।
पर्वत परमाणौ च पदार्थत्वं प्रतिष्ठितम् ॥ कस्यापि